



THE FIFTH PATH

m a g a z i n e

issue one

FOETUS INC.

DEATH IN JUNE

Robert Anton Wilson

Zeena La Vey

Jack Chick

Christian comic pamphlets

**An Introduction to Urban
and Wilderness Survival**

**Throbbing Gristle
bootleg reviews**

Little Guilt Shrine

Malign

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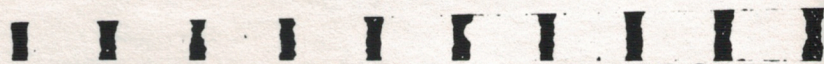
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THE FIFTH PATH MAGAZINE SPRING 1991

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THE FIFTH PATH

m a g a z i n e

MISSION STATEMENT

To challenge people to think and question:

What they know.
What they believe.
What they're told.

To Examine Music, Religions, Politics, Philosophies, Literature, Arts, Etc.,
From Opposite Ends of The Spectrum Dealing With Ideas, Important, Amusing,
Annoying, And Offensive.

I know it sounds a little pretentious and open, but this magazine project is to be a process and not an end. If the fates have it, this magazine will make it into the hands of those who can appreciate it and are already exploring on their own the many areas we hope to look into. Our future format will have more regular features and hopefully be less expensive as we become more proficient, cost effective, and have more advertisers.

You may see some bias towards certain areas by different staff members, we offer no apologies, we're all different individuals, but we do hope to explore and offer enough various interviews and articles to keep everyone intrigued. Musically, you'll see a slant to artists in L.A., N.Y., and England, well if there's anyone we should be aware of let us know, we're always looking for people doing something for brave ears, brave eyes, and brave minds. We encourage you to let us know what you think of this issue, so write us.

Our second issue will be out in this year (probably around August). Our publishing schedule will probably remain erratic for awhile until we gather enough material for the magazine, hopefully to eventually four issues a year.

Heil Victory,
Hojotoho,
Hojotoho,

Sincerely,

Robert Ward
Editor In Chief

note: if you write anyone using an address from this issue,
please mention The Fifth Path in your correspondence.

P.S. - To those who expected this earlier, Hey I've had a war to watch on T.V.!

" A TOTAL WAR ON IGNORANCE. "

NEWS / EVENTS / RELEASES

Below is a list of news, events, and releases we here at The Fifth Path think you should be aware of. If you think you should, or would like to be included on this list, send pertinent information to us at
The Fifth Path / P.O. Box 1632 / Carmichael, CA. 95609 -1632 / U.S.A.

Current 93 presents will release an LP of the Odinist high priest of Icelandic singing the Eddas.

source - David Tibet.

Freya Aswynn's "Songs For Yggdrasil" is available via Llewellyn Publications.
(Llewellyn Publications / P. O. Box 64383-Dept. 024 / St. Paul, MN 55164-0383 / U.S.A.)

source - Freya Aswynn's book Leaves Of Yggdrasil.

Radio Werewolf's "Songs For The End Of The World" will be more widely available on CD from Gymnastic Records / BCM Box 3673 / LONDON WC1N 3XX / UK.

source - Werewolf Order newsletter.

Sixth Comm's long awaited LP Asylum was released August 90.

October 90 the "Seething" LP was released, limited to 900.

A video and cassette for "Seething" should be available in 91.

Sixth Comm plans 7 vinyl and 3 CD productions in 91.

1991 Sixth Comm plans on playing live in the U.K., Europe, and the U.S.A.

source - Sixth Comm release notices.

Sol Invictus' "Trees In Winter" LP will hopefully be out Jan/Feb 1991.

Sol Invictus plans concerts in Amien and is setting up a tour of Germany in March 1991.

source - Sol Invictus newsletter distributed by Vinyl Experience.



FOETUS INC.



- INTERVIEW BY ROBERT WARD - PHOTOS BY ST. HUBERT -

ポ
ゴ、地元で嬉しい勝利

God has had many names - Jim Thrillwell, Clint Ruin, and Jim Foetus among others. Now he is in the company of his apostles from THE SWANS, HUGO LARGO, and COP SHOOT COP in the form of FOETUS INC. who we spoke to October 18, 1990 in S.F.

MUSIC

TFP - How did you decide to start expressing yourself through music?

Well, I used to listen to music a lot, just natural progression. It wasn't something I set out to do necessarily, it just fell into place - pretty natural after that.

TFP - Did you have any musical training as a child?

No, not really.

TFP - Some of the stuff off of THAW is really classically arranged. Do you listen to classical music at all?

Yeah, I listen to all...I pretty much listen to most genera of music. I listen to a lot of modern classical music... a lot of ethnic musics and a bit of everything else in between.

TFP - What types of ethnic music appeals to you?

Anything and everything. Anything that isn't bound by egos.

TFP - Have you listened to any of the Bengalis?

Yeah, I've listened to everything. I'm not a student, I just listen to it. I don't read the sleeve notes.

TFP - Are there any classical composers you really like?

Yeah, I like Paderewski, I like Bartok, I like... Paderewski is probably my favorite let's say.

TFP - Have you heard of Carl Orff.

Yeah he's cool. I like Takemitsu. He's a contemporary Japanese composer... he's really good.

TFP - Does he use western instrumentation or Japanese instruments?

Both. He uses both...he subverts traditional Japanese forms and he also uses a lot of internal clusters, dissidents... so on.

TFP - Do you have any classical pieces in the works?

Well, I just finished an instrumental EP and two 12" which are coming out early next year (1991) under the name STEROID MAXIMUS. I've been working on that for a year. The LP is called Guandan Land. There are some neo-classical pieces on that. That pretty much runs the gamut of musical styles. Apart from that, there's not really any rock on there, but there's a lot of other forms and there's a lot of collaborations between myself and with other people like Raymond Watts, Donna Fleeming, Away from Voi Vod, Han Row, who I'm playing with tonight. Mark Cumingham or Lucy Hamilton, a bunch of other people.

TFP (PWNTS) - Is that going to be on Wax Trax?

No... I don't know who's distributing it yet.

TFP - Did you just start working on Wax Trax?

They just licensed a couple of my records. They licensed "SINK" from Some Bizarre and then called me and said... you know..."Do you have anything else to follow it up with?" And I was working. I'd just finished up Butterfly Potion at the time, so I offered them that and they put that out to. It made sense to promote both records at once. That's about the extent of it.

NEW PROJECTS

TFP - Are there other projects you're working on now?

A new WISEBLOOD 4 track EP called "Pedal To The Metal" and a new Clint Ruin/Lydia Lunch EP which is a cover of "Don't Fear The Reaper", a Blue Oyster Cult song... A double live EP for this band (FOETUS INC.) and then when I get back, I'm working on a new FOETUS LP and 12" which I'm doing some bits and pieces of production and remixes.

TFP - Do you have any plans to help produce bands beyond your own music?

I just produced some tracks for WHITE ZOMBIE and I'm re-mixing some tracks for TAD and I'm fielding off offers. If I get offered interesting stuff, I'd consider it.

TFP - Do you have any sound track works in the future, besides Death Trip films?

I've had a couple of offers, but nothing really interesting. I want to work on something, but I'm waiting for the right offer to come along.

TFP - Do you have any more work planned for Death Trip films?

I just did the Sex & Guns soundtrack, that's about the last thing he's worked on. He's not exactly prolific.

TFP - I had the understanding he'd stopped working now.

I don't know what his plans are now really.

TFP - Have you ever worked with anyone associated with COIL, and beyond them CURRENT 93, DEATH IN JUNE?

No. NURSE WITH WOUND, that's about it. A lot of stuff with NURSE WITH WOUND.

TFP (PWNTS) - How about PIG?

What about them?

TFP (PWNTS) - How much did you help them I noticed they credited you with special thanks

on "Poke In The Eye".

Yeah, that's because he ripped me off so badly - he felt so guilty about it he put me down. I produced the single. Since then, I think it's horrible. I've worked with him on a few tracks of the STERIOD MAXIMUS LP. I think that's the best stuff he's worked on.

INFLUENCES

TFP - What particular musicians or bands influenced you at the start?

Well, I try and be distanced from influences as possible. But I guess earlier on I was kind of more influenced by people like John Cage and Stockhouse and people like that, in terms of ideas, then applying that to my own visions, but nothing directly musical. But now I'm just influenced by my own work.

TFP - You use a lot of obscure writers, like taking Wiseclood as a title. What type of education did you have in English and literature?

Well I was pretty well read when I was younger, but then I stopped reading for several years, and now read pretty much exclusively non fiction stuff.

TFP - What type of subjects do you read about?
Crime.

TFP - Crime, like mass-murder or...?

Uh no. The gamut of stuff, organized crime to serial killers, you know. I read anything that strikes my fancy.

TFP - Do you do most of the Art for your albums?

Yeah, I do it all on all the Foetus things.

TFP - You use a lot of political or propaganda art. What type of political poster do you like more?

My work has kind of evolved. It's a series and its like the next sleeve will pretty much build up on the previous one and so to create a series effect and it's

kind of evolved from the neo-constructivists. I used to juxtapose Chinese, Nazi, and communist imagery all in one. And then that has slowly evolved into pure design - graphic design which has been influenced by some supermarket products and so on and then I've started to bring in Japanese characters because I like the purity of the actual characters have a purity in them and exist with a beauty of design unto themselves and a strength. And I think they've got a mystery as well, because I really don't know what

they say, but I get them translated, so they actually say something, but I like the feel that generates.

TFP - You use a Japanese comic style on "SINK" and "Butterfly Potion". Have you been looking at a lot of Japanese comic art lately?

Well, for some years I've been interested in them and the way they use graphic dynamics, the strength of line and so on.

TFP - Are there any particular stories or comics that you really like?

I think my favorite is Pro Golf R U which is a golfer who golfs for good not evil.

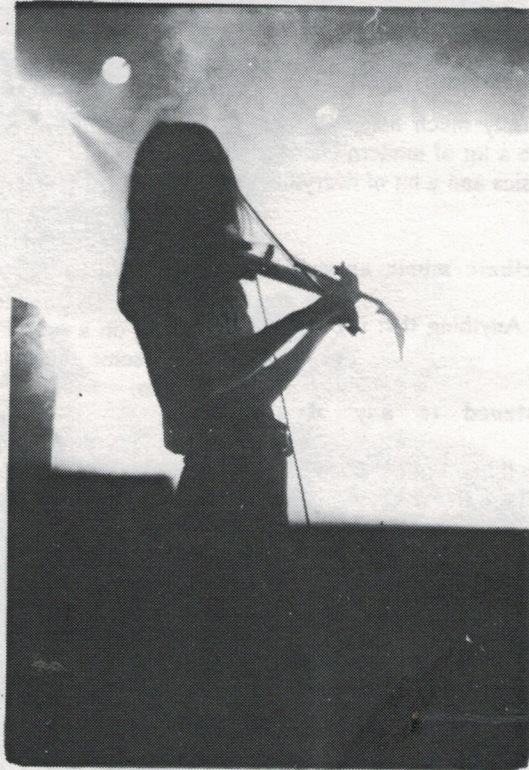
TFP - What type of equipment did you use on your really early albums like "Deaf" and "Ache"?

Um, using a lot of live stuff, a lot of live percussion, metal, pianos, prepared pianos, MS 20s, various synthesizers, tape manipulations, tape loops, whatever would make a good sound, anything from a vacuum cleaner to a saxophone - anything.

TFP - Is there any reason you are now working with a band instead of backing tapes?

Well the band, you know, in a live situation I work exclusively just with the band now. But I've taken that as far as I've ever wanted to take it. It's just more stimulating to me to reinterpret the material, and in a band situation there's a lot more power that way and alternatively, hopefully a different experience.

TFP (PWNTS) - I've always been interested in your political beliefs just in general. I've



noticed you've tended to use a lot of Nazi type stuff, at least as background around "Hole", which is the album I'm most fond of.

It wasn't really reflecting any political beliefs. It's just reflecting strength in graphics.

TFP (PWNTS) - Well "the 1st of September"...? That's more of a euphemism for a relationship. I'm more interested in personal politics.

VIOLENCE

TFP - You sing a lot about violence and sexism. Is that more of a stage persona or a record persona or does it ever encroach into your real life.

I write what I feel. What I feel like writing about, I guess that's what comes out, it's not exclusive, whatever I'm interested in. What comes out at the time. I think that side of my work is kind of over emphasized.

NEW YORK

TFP - What do you like about New York?

The intensity, the convenience, and it's just a good place for me to be in right now.

TFP - Is that a really violent city, have you been attacked there?

Yeah, I have been. Yeah, just before I left there were a couple of bags of body parts found in the empty lot next door.

TFP - How did it affect you?

It freaked me out-a bit. You know I've been living in ghetto's for quite a few years, so it's part of the territory.

TFP - Is there any reason ghettos attract you?

Uh, Yeah. Because the rent is cheap.

FOETUS DISCOGRAPHY

FOETUS UNDER GLASS 7" jan 81

"OKFM"/"SPITE YOUR FACE"

YOU'VE GOT FOETUS ON YOUR BREATH 7" apr 81

"WASH IT ALL OFF"/"333"

YOU'VE GOT FOETUS ON YOUR BREATH LP sep 81

"DEAF"

PHILLIP AND HIS FOETUS VIBRATIONS 7" jan 82

"WHAT IS THE BANE OF YOUR LIFE?"/"MOTHER I KILLED THE CAT"

FOETUS OVER FRISCO 12" EP apr 82

"CUSTOM BUILT FOR CAPITALISM"

YOU'VE GOT FOETUS ON YOUR BREATH LP aug 82

"ACHE"

SCRAPING FOETUS OFF THE WHEEL LP sep 84

"HOLE"

FOETUS ART TERRORISM 12" oct 84

"CALAMITY CRUSH"/"CATASTROPHE CRUNCH"

YOU'VE GOT FOETUS ON YOUR BREATH 12" feb 85

"WASH"/"SLOG"

FOETUS UBER FRISCO 12" mar 85

"FINELY HONED MACHINE"

SCRAPING FOETUS OFF THE WHEEL LP oct 85

"NAIL"

THE FOETUS OF EXCELLENCE "BOX" nov 85

(a box for your FOETUS discs plus t-shirt)

WISEBLOOD 12" 86

"MOTORSLUG"/"DEATH RAPE 2000"

WISEBLOOD 12" 86

"STUMBO"/"SOMEONE DROWNED IN MY POOL"

WISEBLOOD LP 87

"DIRTDISH"

WISEBLOOD cassette and video 7877

"YANK 'EM CRANK 'EM DON'T STICK AROUND TO THANK 'EM LIVE

THE FOETUS ALL NUDE REVUE mini-LP jul 87

"BEDROCK"

SCRAPING FOETUS OFF THE WHEEL 12" oct 87

"RAMROD"/"BOXHEAD"/"SMUT"

FOETUS INTERRUPTUS LP sep 88

"THAW"

FOETUS CORRUPTUS DOUBLE LP (bootleg available as CD and picture disc) 789

"RIFE"

CLINT RUIN/LYDIA LUNCH 12"

"STINK FIST"

FOETUS INC DOUPLE LP jan 90

"SINK"

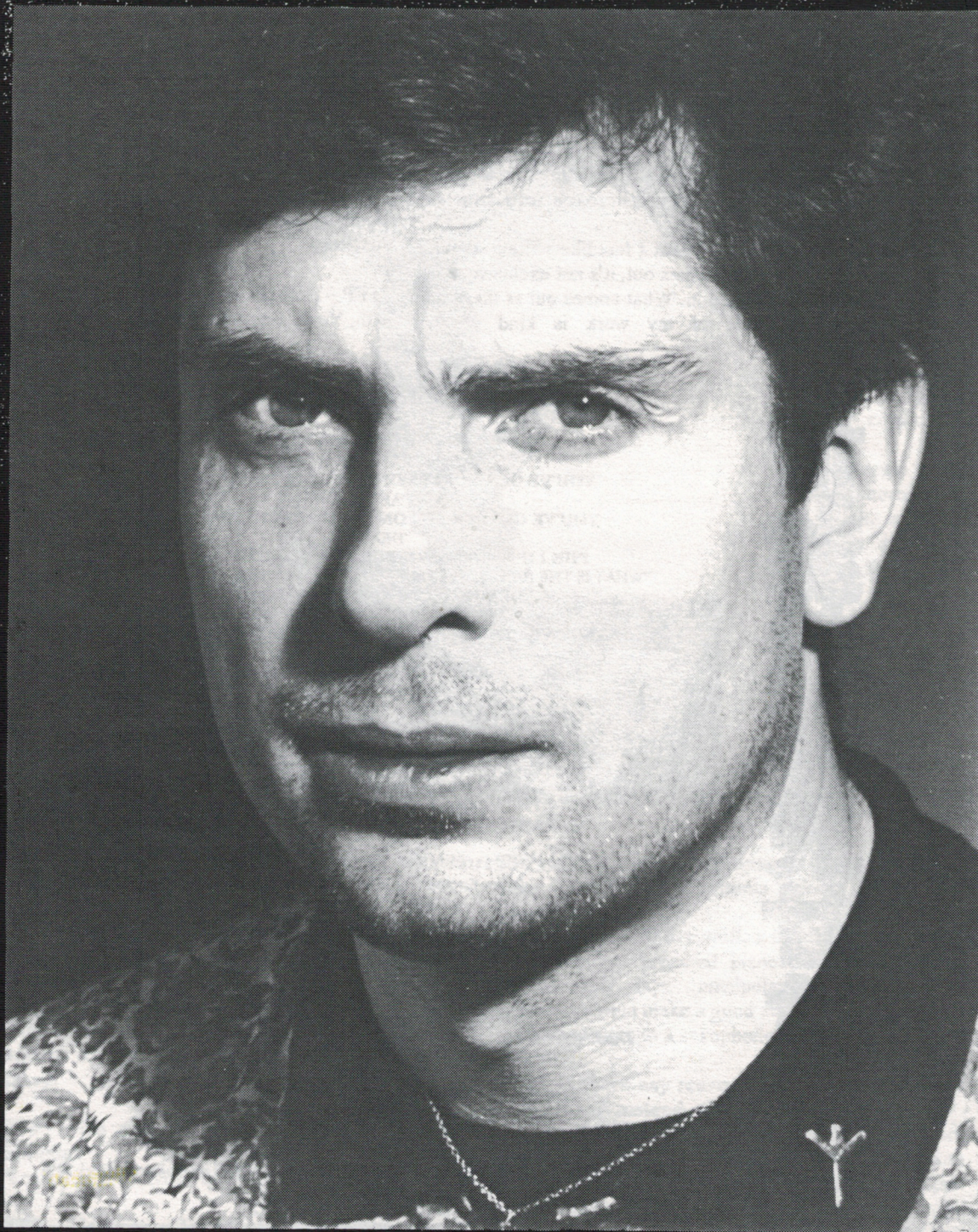
FOETUS INC 12" 90

"BUTTERFLY POTION"

同業社の馬力です。

横山一雄の音楽

DEATH IN JUNE



DOUGLAS P.

Interview by
Robert Ward

HALF PAGE HAS BEEN CUT OUT HERE.

VISION WAS DEATH IN JUNE. I didn't know that was the name. It was as though it had been thrown at us! It had a variety of connotations all of which were pertinent to us at the time. It was perfect and still is!

What is the significance of the number six with Death in June? Does it have to do with "The Prisoner"?

Quite simply the '6' refers to the 6th month of the year-June. It has nothing to do with The Prisoner even though I was a great fan of that series and used some speech from it during live performances and on the remixes featured on 93 DEAD SUNWHEELS. The symbolism is purely 'coincidental'.

Why did the group split up? What ideological influences did each member have?

By that I assume you mean why have a series of departures over the years rather than the group being no longer? Since 1985 I have been the only official member of the group and the bulk of the material has come out since then.

Tony Wakeford was the first to leave after Patrick and myself had decided that he was no longer keeping up with where we wanted to take DIJ. He was not very open to new musical ideas and generally his interest had waned. Even though he was still with us he was no longer 'with us'. That was at the very beginning of 1984. That was a very important turning point for DIJ. Even though we had restructured the group musically, Tony's departure

Because by then we were beginning to make a living out of the group there were serious decisions to make. The position of DEATH IN JUNE had to be consolidated. Whilst I do not doubt that it was Destiny that Patrick should leave DIJ I still wonder what could have been done if he had stayed. We have similar 'visions'. But, perhaps I needed that extra responsibility of my 'SELF'.

DEATH IN JUNE has always been of an ideological 'oneness'.

Why does Death In June appear so often Faceless, Masked, Back turned?

The work itself was always deemed more important than the cultivation of individual egos or personalities. Symbols are more suggestive of DIJ's work than bland 'mug-shots'.

Could you tell us about the other people and projects you work with and how you started working with them? (Current 93-David Tibet/Rose McDowall/Coil-John Balance/Non-Boyd Rice/Somewhere in Europe/Nikolas Schreck.)

illuminati

David Tibet and other PTV 'illuminati' began to come along to some of our concerts in London. Eventually, we talked at a DIJ concert that had been organized by Alan McGee later of Creation Record was then working for British Rail! We seemed to get on very well and the suggestion was made that we should start writing together. That would have been



DEATH IN JUNE 1981-83: Douglas Pearce, Tony Wakeford, and Patrick Legas

in the Autumn of 1983.

In 1986 I moved in with Tibet who lived in the cellar of this large old Victorian house in North London. From there I began to get to know these other people such as Rose and John although I had already met them in the studio or at photo-sessions. During this period SWASTIKAS FOR NODDY was being written and recorded so there was postal contact with Boyd for that project. He was already aware of DIJ so when I suggested he should make some make some contribution to THE WALL OF SACRIFICE he jumped at the chance. That came about a couple of years later, however. Some of BROWN BOOK was also beginning to be recorded during this period so, it was only natural to use some of the same people. Not only did I admire them musically before I had even met them, but I was also fortunate enough to like them as people. Nikolas, I was introduced to at the book launch of his "Manson File" at Compendium Books in London. We got on fine so, I invited him down to the recordings of THE WALL OF SACRIFICE which had just started. David Tiffen and Andrea James of SIE were introduced to us via an early follower of the group who had written a review of our first performances for their fanzine/magazine "Certain Gesture". They wanted to do a feature so they came along to take some photographs and things grew from there. We get on very well together.

What did you do before Death In June?

Music-wise I was in a group called Crisis, along with Tony Wakeford. That had lasted for about 3 years and then after releasing a number of records and probably on the verge of being quite 'successful' we split in May 1980. Some of the other members of the group/courage went on to form Theater Of Hate. I used to work at a petrol station to provide me with a regular income. After Crisis split there was no longer any point in doing that part-time job so I became a motorcycle courier for a few months. At the very beginning of 1981 I started to work for Rough Trade Distribution. I stayed there for 4 years.

What Music did you listen to as a child?

As I grew up in the 60's it was obvious I should listen to everything that was going on at that time. I was really interested from a very early age in all the beat groups etc. One thing my parents didn't mind me having was long hair, so while all the other kids were wearing plastic Beatle wigs I already had a natural mop-top!

How did you start playing music?

When I left school at the age of 16, one of the first things I bought with wages from my first job was a cheap acoustic guitar. I started to muck around on that but, it was pretty much a struggle - and still is! After I'd learned the basics I began to write my own songs - the

music and some of the words to COME BEFORE CHRIST AND MURDER LOVE was written in 1975 - and then punk came along I got swept up in that. In fact, Tony Wakeford phoned me in 1976 and asked me if I had heard of punk rock and if I was interested in forming a group. I said "yes" to both those things so, it went from there.

What records and musicians do you listen to/influence/inspire you?

I listen to loads of different things but, certainly some of the most influential/inspirational things I've ever listened to are "Forever Changes" by Love, Scott Walker's "Scott IV", Ennio Morricone's soundtracks to the "Dollar" movies of Sergio Leone, "Closer" by Joy Division, the Charles Manson LP, Wagner's "The Ring", a lot of Beatles, The Velvet Underground and so on!

What books and movies have influenced/inspired you?

Definitely all the work of Jean Genet, especially "Funeral Rites" and some of the work of Yukio Mishima, in particular "The Decay Of The Angel". These authors really encouraged me in my style of writing/living. I'd been introduced to their work in 1980 but, because I felt the medium of novels was just not 'instant' enough for me I didn't start reading any of their work until 1984/85. Then I realized it was perfect for me! I knew I had to wait until then for me to truly appreciate these books and for them to be of some help to me. Everything always happens always when it is supposed to. Films that have really made an impression upon me include TAXI DRIVER, THE NIGHT PORTER, APOCALYPSE NOW, THE NIGHT OF THE HUNTER, THE WORLD THAT SUMMER, BLUE VELVET, THE TENANT, CHANTS D'AMOUR, POSSESSION, THE HAUNTING, THE MISFITS, IF, THE KING OF COMEDY, COME AND SEE..... *Night Porter*

Have you read the book Imperium by Francis Parker Yonkey, what do you think of it?

No, unfortunately not but David Tibet and Boyd Rice certainly have.

What do you think of Nietzsche?

Last year I spent 3 months in Australia and towards the end of this period I became very depressed. I remember reading Nietzsche's "Thus Spoke Zarathustra" in Hyde Park in Sydney and somehow it consoled me to my despair. I have just looked at some notes I made in the book and underlined I have written "I want to become Destruction"! Those were my thoughts on Nietzsche.

What are your thoughts on Oswald Mosley and the National Front?



I have no thoughts in particular about Oswald Mosley, although I did hear a radio programme a few weeks ago

featuring his wife and her favorite music which, given the choice, she would take to a desert island. Most of it was Wagner and German military marches and she talked incessantly about Hitler and people like Himmler, Goering, and Goebbels and how amusing they were and what fun they were at parties and how they were basically misunderstood. It made for the most bizarre breakfast listening I've ever heard. It just got better and better! She was either completely mad or deliberately being provocative. Either way the B.B.C. were inundated with complaints after. I don't have any thoughts about the NF. I've never supported them and as far as I know they now only exist in name only.

How do you feel about the idea of a United Europe?

I think it is the most brilliant and natural thing to happen but, unfortunately I think Britain will be left out in the cold. But, like anywhere, it's individuals that count and make the difference. If the soul has departed there is not much of interest within a united economic community itself. That's just a businessman's paradise. However, the idea itself may well help trigger bigger and more interesting ideals.

How do you feel about the seemingly eminent re-unification of Greater Germany? *Greater Germany*

The same really applies to this question as well. *Germany itself as well* The division of a country like Germany was always an unnatural state of affairs and the fantastically sudden course of events in Europe may well inspire all sorts of things. Perhaps the unconscious European soul is beginning to assert itself again. The change has been so sudden surely there was something more than conventional 'politics' involved. Something more esoteric. Something more powerful.

You seem very interested in Germany- what is your ethnic background?



DEATH IN JUNE 1984

" WHEN OUR SHADOW FALLS IN TEARS
WE SHALL NOT FALL SO EASILY INTO YOUR TRAP,
YOU SLITHERING PIECE OF FILTH. "

Typically British - of Anglo - Kelt descent.

What is your interest, how did you get interested in **Runes and Northern European Magic** and what do you think of **Alcister Crowley** and the OTO?

I'd always been interested in magik, but had done nothing serious about it until I met David Tibet. He then introduced me to the works of Crowley and I used that as a spring-board. The Runes had a much more natural attraction for me so, I became more involved with them. They are now an everyday part of my life. I've been through a very intense period with them but, they are much more part of the furniture now. However, things like that always remain in flux and I always retain my respect for them. They are never not there.

Your recent works seem to be about the cycle of **Destruction in Nature** and how it pertains to the individual and western culture. Why, and do you think you will ever do anything about the **Creation Cycle**? Also you cloak your self in allot of **Nazi attire** but don't mention any hate statements about other groups or people and **Death In June** has always seemed to have an **anti-politician and government stance**, can you explain these seemingly inconsistent things?

I've never thought of my work like that and I would like to know how you came to that conclusion because I think it's fascinating and interesting as an opinion unto itself. My work has always been instinctive and when it happens I'm literally intoxicated with it. It's like a dream and much of the most important parts of it have almost been literally dictated from dreams. A surreal reality. An exercise and an exorcise. No gain without pain. There's nothing ugly. There just IS!

What country/area seems to have the biggest interest in **Death In June**?

Probably the most important countries for sales at the moment are **France, Italy, and West Germany**. Almost everything sells on export probably because of the lack of live performances in this country. The British are used to seeing their groups, especially those who do not get radio play, like our selves. If you don't constantly perform you become one of the forgotten. Only the really fanatical keep in touch. Which is not a bad thing! The reason why Japan was chosen to break cover was because of my interest in Yukio Mishima. Someone offered some performances out there and what better way of getting to the place where Mishima came from? Despite being very ill with Russian 'flu I dragged myself out of bed to spend Xmas day, 1988 besides Mishima's grave. That was a good experience. There's a lot of interest in groups like **DEATH IN**



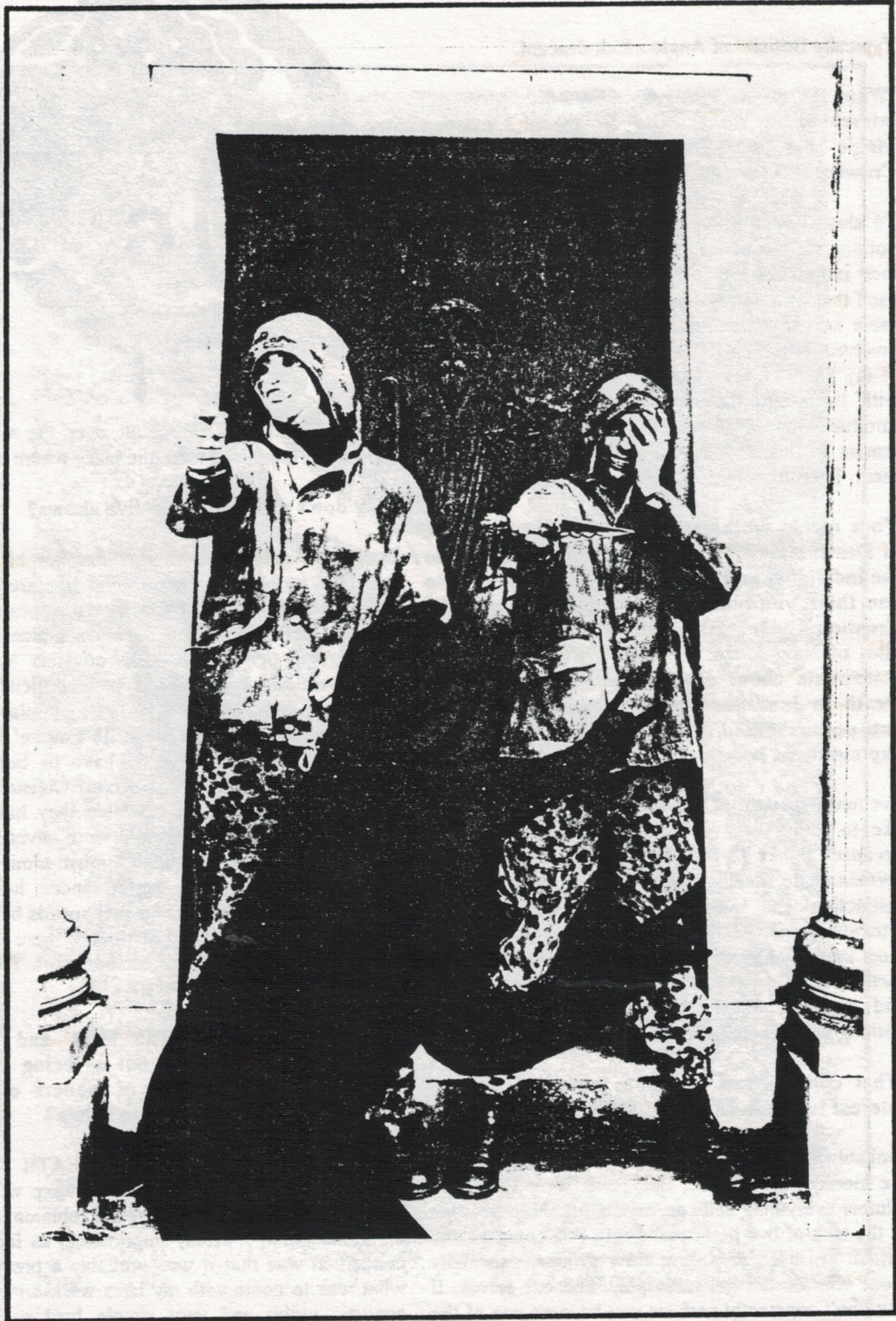
JUNE and **CURRENT 93** all over the world and Japan just happened to be the place where we went.

Why don't you have more live shows?

Because I am the only true member of **DIJ** the logistical problems of performing live are obvious. The 'group' does not have regular rehearsals and despite there being an obvious choice for live membership people like Rose or Tibet have their own lives and careers and it is difficult to get everything and everybody in the right place at the right time. On top of that the **NER 'Empire'** has to be maintained and new records have to be written. Where is the time for live concerts? Considering the amount of problems they involve they have never been that important to me. **DIJ** were never going to be a 'touring' group although I must admit that the gaps of time between performances have even astounded me. However, time just speeds by. In fact, I am sure that over the past decade there has been some time distortion occur of some sort. Time itself is now shorter. I am sure of it.

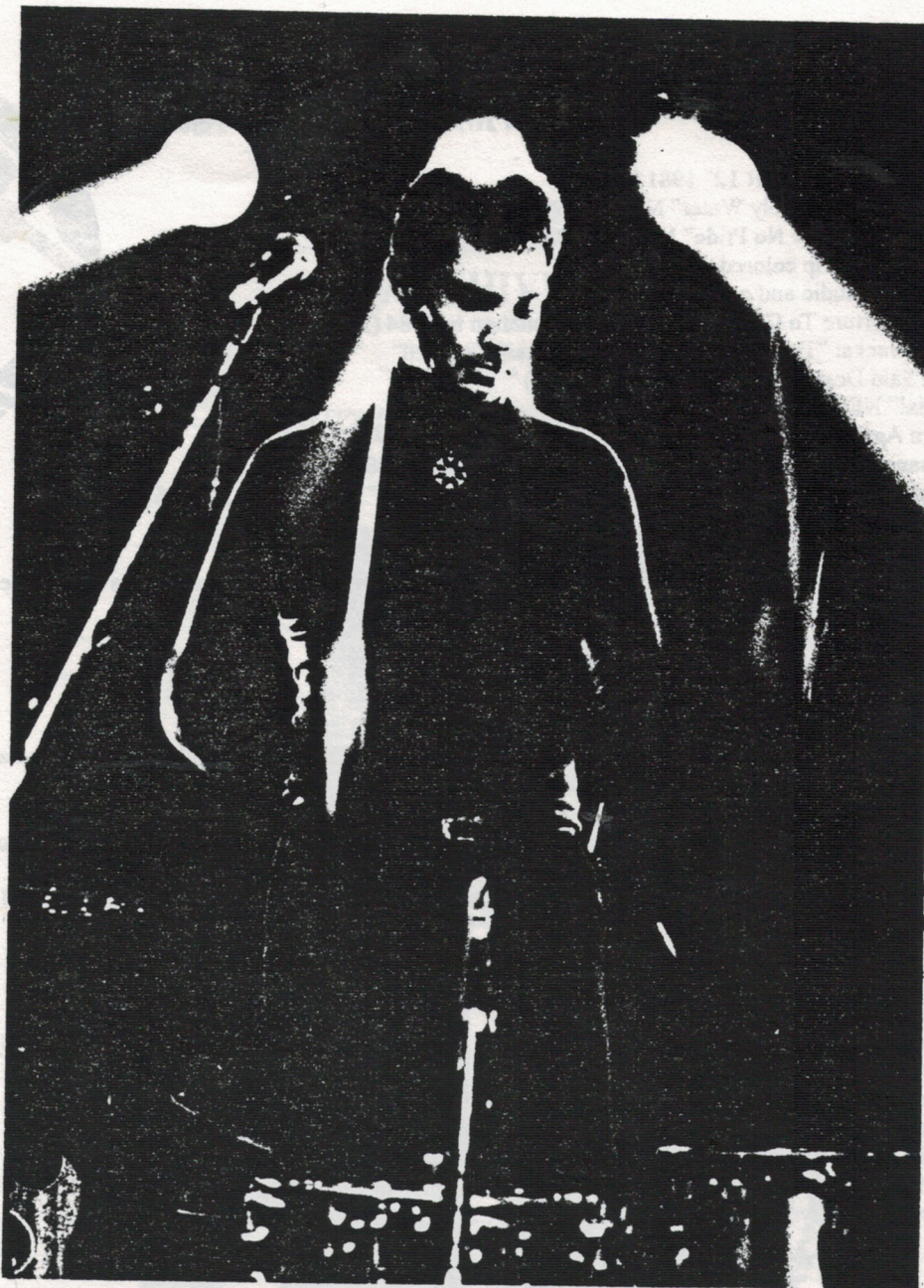
The songs '**Death Of The West**' and '**In The Night Time**' really stick out as being different because of their mention of modern elements, what is the story about these songs?

Although I wrote the music to **DEATH OF THE WEST** and sung the lyrics, which were written by Tony Wakeford, I have no other opinion about it other than that. It's only importance, as far as I'm concerned was that it was probably a precursor of what was to come with my later work with just an acoustic guitar and very simple backing. I have sympathy with what I think it's trying to say but, I think it really does miss the point. **IN THE NIGHT TIME** is a different matter and I liked the way it dealt with sexism of sorts. Or maybe, inadequacy, subjugation/domination, the cheapness of some pornography etc. Ironically, because of this song **DIJ** were accused of being anti-feminist in a newspaper in W. Germany. That still leaves me completely dumbfounded! Tony wrote the lyrics to it and Patrick Leagas and myself obviously helped with the music.



DEATH IN JUNE 1986

" It is the Plague of Our Age,
that We Fight in Isolation. "



Douglas Pearce at The LOFT, Tokyo Japan 19th/Dec/1988

Do you think there will ever be a Death In June video?

I did do a video specifically for a B.C.C. TV program but, they decided not to show it! One day I do intend to put a DIJ video together which will become commercially available. It's just finding the time and inspiration, that's all!

You dedicated The Wall Of Sacrifice to Butch Caulderwood and The Corn Years to Michael Smith. Who are they?

Quite simply, they were/are friends of mine that, at

that moment in time deserved a dedication. One is dead and the other isn't!

What do you consider the biggest problems in this Age?

"Soulless today, and Soulless tomorrow. We struggle for the Joy, that Life is haunted by."

What questions do you think we must ask ourselves?

I know what questions I must ask myself but, as regards other people that must surely be down to them?

DEATH IN JUNE Discography and Personnel



- "Heaven Street" NER 12" 1981 (1) *
- "State Laughter/Holy Water" NER 7" 1982 (1) *
- "The Guilty Have No Pride" NER lp 1983 (1)
- "Burial" NER lp colored vinyl 1984 (1) *
- one side studio and one side live.
- "From Torture To Conscience" NER compilation lp 1984 (2) *
- two tracks: "The Torture Garden" and "Last Farewell"
- "She Said Destroy" NER 7" & 12" 1984 (2) *
- "Nadal" NER lp 1984 (2)
- "Born Again" NER 12" 1984 (2) *
- reissued by Eyas Media as a picture disc of 6 Comm 1988
- "Come Before Christ And Murder Love/Torture By Roses" NER 7" & 12" 1985 (3) *
- "The World That Summer" NER Double lp 1986 (3)
- "Lesson 1: Misanthropy" NER lp (1)
- Includes all tracks from "Heaven Street" 12", "State Laughter" 7", and three tracks from "The Guilty Have No Pride" lp, and one track from "Burial" lp.
- "To Drown A Rose" NER 10" 1987 (4)
- "Oh How We Laughed" Eyas Media lp 1987 (1)
- "Brown Book" NER lp 1987 (5)
- "93 Dead Sunwheels" NER ep 1988 (2)
- contains two tracks from "Torture To Conscience", "Doubt To Nothing" and from the "She Said Destroy" 12" and two re-recordings with a remix of "She Said Destroy".
- "The Corn Years" NER CD 1989 (6)
- contains tracks from "The World That Summer" lp, "To Drown A Rose" 10", and "Brown Book" lp with 4 re-recordings and an instrumental of "Break The Black Ice".
- "The Wall Of Sacrifice" lmtd edition lp widely available as an import Japanese lp and on CD. March 1989 (7)
- "The Guilty Have No Past" NER CD 1989 (1)
- contains all tracks from "Heaven Street" 12", "State Laughter" 7", "The Guilty Have No Pride" lp, and one track from "Burial" lp.
- "NADA!" NER CD 1989 (2)
- contains all tracks from "NADA!" lp, the tracks from "From Torture To Conscience", and two tracks from "She Said Destroy" 12".
- "Live In Japan" Supernatural Organization 1989 (9)
- recorded live at The LOFT, Tokyo Japan 19th/Dec/1988
- "1888" Death In June/Current 93 NER ep 1990 (8)
- contains "Beak The Black Ice" from "The Corn Years" lp and two re-mixes from "T.W.O.S.".
- "Sacred War" Gymnastic Records compilation CD 1990
- two tracks.

- (1) Douglas Pearce, Patrick Leagas, and Tony Wakeford.
- (2) Douglas Pearce, Patrick Leagas, and Richard Butler with Christ 93.
- (3) Douglas Pearce, Christ 777, Andrea James, and Gary Carey.
- (4) Douglas Pearce, Christ 777, Rose McDowall, Gary Carey, John Balance, and Jan O'.
- (5) Douglas Pearce, Tibet 93, Rose McDowall, Gary Carey, John Balance, Jan O', Ian Reed, and Bee.
- (6) Douglas Pearce, David Tibet, Rose McDowall, Andrea James, Gary Carey, John Balance, Jan O', Bee, David Tiffen, and J.R.P.
- (7) Douglas Pearce, David Tibet, Rose McDowall, Andrea James, Jan O', Boyd Rice, and Nikolas Schreck.
- (8) Douglas Pearce, David Tibet, Rose McDowall, and Andrea James.
- (9) Douglas Pearce, David Tibet, and Rose McDowall.

* - indicates releases is out of print.

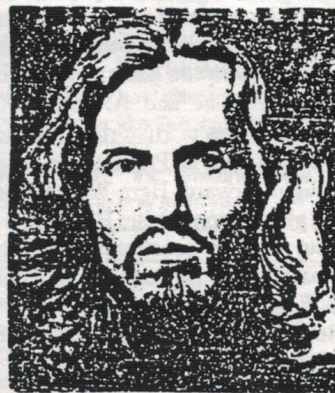
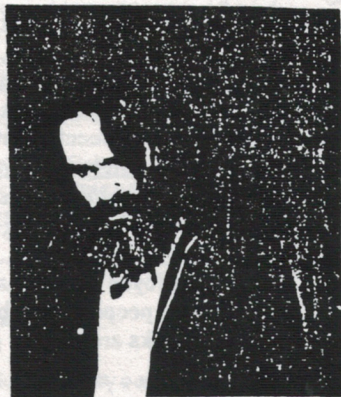
Douglas Pearce has also played on recordings with Crisis, Current 93, Somewhere In Europe, and the Boyd Rice and Friends lp "Music, Martinis, & Misanthropy".

Death In June's new album "But What Ends When The Symbols Shatter?" will be out sometime this year.

To write Death In June includes a S.A.E. and IRC:
Death In June - BM June - London WC1N 3XX - England

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ROBERT ANTON WILSON

BY JOSE 1.5

Robert Anton Wilson is a living example of the old tao theory of opposing forces living in harmony. The enigmatic author of more than twelve books and two plays seems to be a very up front person when you speak with him. He's undergone some very nasty shit (poverty, a childhood bout with polio, the murder of his daughter) yet he remains optimistic. Raised as a Catholic and then proceeding to join the majority of the European occult groups, Mr. Wilson remaining an agnostic.

His writing doesn't necessarily stem from his lifestyle (except for the recently reprinted and highly recommended Cosmic Trigger) but always involving and informative.

Wilson's credentials are impeccable; he holds a Ph.D in psychology from Hawthorne, directs the Prometheus society; is an active member of the L-5 society. He's been a consultant for Israel Regardi and Tim Leary among others, he's released LP's of comedy and punk, and was an editor at PLAYBOY for six years.

After PLAYBOY Wilson co-authored Illuminatus! his first and best know novel with Bob Shea. An adventure involving JFK, Dillinger, Paganism, Nazis suspended animation, Rock n' Roll, the great seal of the U.S., talking dolphins, LSD, and tantric yoga, it's a witty informative novel in which chronological format is given only a cursory nod. Highly recommended.

Illuminatus! was subsequently turned into a play and more recently, a comic book (Rip off press S.F.). Robert Anton Wilson followed this up with the novel Schrodinger's Cat and Masks of the Illuminati. Schrodinger's Cat deals with the deals with the implications of quantum physics. Masks is a detective story starring Al Einstein, J. Joyce and A. Crowley. Wilson has also written a book of essays entitled The Illuminati Papers and a series of Historical Illuminatus stories set in the fifteenth century.

Other books such as Prometheus Rising, Ishtar Rising, The New Inquisition, and Cosmic Trigger are much more straight forward. Here Wilson doesn't couch his theories into stories, but sets them out in all their mind-blowing glory. Prometheus Rising has given rise to several small New Age covens and I doubt one could read it without severely questioning the nature of "reality".

With parallels to Burroghs, Colin Wilson, Crowley, and Joyce its no wonder that Wilson has cult status as opposed to the popular respect he deserves. The majority of people can't absorb his information-dense writing style. But people continue to evolve, all of Wilson's books are back in print, articles such as this and in Mondo 2000 help spread the word.

STARTING OUT

TFP - How did you start writing?

RAW - I always wanted to be a writer as far back as I can remember. I wrote a novel the summer I graduated from grammar school. Naturally, no one wanted to publish it. Then I wrote a few short stories - all of which got rejected. And so I wrote less and less during my teens and early 20's and finally, when I was 26 I sold two articles, on the same day - which happened to be my 26th birthday. It seemed like a great birthday present! And that encouraged me to go on writing.

TFP - Do you remember what they were?

RAW - Of course, Hell, they were my first two articles. I sold one to The Realist, which you may have heard of, it was called "The Semantics of God". And the other article I sold that day was to The James Joyce Review. It was called "Joyce and Taoism".

TFP - You always seem to have a real fascination with Joyce. Why is that?

RAW - Well, Joyce's use of language is more continually interesting and exciting than just about any other writer I can think of, including Shakespeare.

CHILDHOOD

TFP - Do you still feel connected with your adolescence at all?

RAW - I always have been, but lately I've been more

connected with my childhood and pre-adolescent memories- more insight as to how I got to be where I am.

TFP - Is there anything that stands out as a turning point?

RAW - One of the main events of my childhood was having polio. It made a basic imprint in the sense that the universe

was a mean-son-of-a-bitch. I don't recall how long I had it, but before I recovered fully it must have been over a year. I had to learn to walk twice and I had a limp for awhile. Some other children made fun of me for that. Children are wonderful beings because their cruelty is so honest and up front.

TFP - How was school for you? Did you like it or hate it?

RAW - Well, both. I enjoyed school because I got high marks all through grammar school. I disliked it because it was a Catholic school and the nuns scared the hell out of me. I was convinced I was gonna go to Hell, which sounded like a most unpleasant place by the time they were through describing it. But it seemed there was no way to avoid it, because everything I thought or felt was a sin according to the Church. I didn't have much chance to commit sins at that age - who

can? But I think I recovered. Most ex-Catholics become Atheists - I did for awhile.

TFP - So what's your religion now?**RAW -** Keeping an open mind. That's my religion.

TFP - What was high school like for you?

RAW - High school wasn't as pleasant as grammar school. In high school I got pretty miserable and uh, psychologically discombobulated. My marks dropped straight down so that instead of being at the top of the class, I was near the bottom of my class. I got back together again by the time I got to college. I just felt alienated, I guess, from the whole world - it didn't make sense, most of the kids I knew didn't make sense and it took me a while to decide that that's the way the world is, it doesn't have to make sense and I just had to deal with it whether it makes sense or not.

CRITICISM

TFP - How about you and critics?

RAW - I prefer professional prize fighters - at least the people they hit, hit back; it's an even contest. Any writer who responds to a critic ends up looking like a fool or an egotist - it's best to ignore them. I always thought all critics should have a pimp for an older brother so they have someone to look up to.

TFP - What are some of the more extreme negative reactions to your writing?

RAW - Well it happens to all writers - I get a certain percentage of hate mail, about 1% of my mail. Some of it's pretty psychotic - I'm glad they don't have my address. If some of these people had my address, I'd move. I think the most extreme thing wasn't a letter, it was on a radio show in Hollywood. Someone uh - put a curse on me - called out all the Abrimelon demons to afflict me and make my life miserable - I wasn't too worried. It just goes to show what too much cocaine will do!

TFP - The story you wrote for 3 Fisted Tales Of Bob(in which King Kong's penis size figured prominently). I recall reading another story by you that dealt with the same subject.

RAW - Yeah, King Kong's dong has gotten into several things that I've written in the past few years. I've decided I've got to stop that, it's getting monotonous.

TFP - Was the article Coincidence in Semiotexte USA a shortened form of the book?

RAW - No it was almost entirely different - some of the same material, but it contained some that wasn't in the book and vice versa. They were sort of independent productions with an overlapping theme.

(The inspiration for the non-smoking piece in Mondo 200) came from so many things going on in the country today. I often get the feeling I should go back to Europe. I'm getting tired of being hassled about smoking, I'm getting tired of the fact that if anything's wrong with my health in this country, it's a major disaster, whereas in most parts of Europe I'd get health care at a reasonable cost - it wouldn't bankrupt me. There's an awful lot about this country that really annoy me when I know how different things are in Europe.

TFP - It seems like this country's really hitting the skids fast.

RAW - Yeah. It's amazing how much R. Reagan accomplished in only eight years.

ON IRAQ, KUWAIT, AND OIL

RAW - I regard the Arab nations as pretty equally detestable. I don't care who loses.

TFP - It seems like a good way to justify military spending as well as a good excuse to raise the price of oil.

RAW - I think the sooner we run out of oil the better. Oil creates most of the pollution. Once it's gone the multinationals will have no choice, but to convert to solar power. They keep dragging their feet on that, claiming it will take 40 years to develop it and it's all crap. I know people who've built solar powered houses on their own, it can be done right now. There's a whole solar powered suburb of Dallas, Texas. The multinationals would just prefer to stick to oil as long as the price stays high enough. So I think we'll all be better off when all the oil is gone and there's no more wars over oil. We'll be forced into using solar power which will give us all the energy we need without polluting the air.

TFP - There seems to be a heightened awareness of ecology, but it also seems like a media fad.

RAW - I think something very interesting is happening. I see

a lot of good things like the Eastern European situation, the liberalization of Russia, South Africa is negotiating with the ANC and the ANC has given up the use of violent behavior. I think a lot of cranky behavior is a healthy sign to..... The more people who complain that they don't like the way they're being treated the more the world will have to become sensitive. I'm expecting there to be a lot of changes because things seem to run in a 30 year cycle and we're due for an upsurge of liberalization and radicalism. There's a lot to provoke it too especially if the Supreme court outlaws abortion, which looks likely to me. Brennan resigned and Marshall fell and hurt himself. The court is about 7 to 2 conservative now, it may end up 9 to 0 conservative. My latest crusade is the fully informed juror amendment. It's something that's been written into law since the Magna Carta, but it's never been compulsory for a judge to tell a jury juries have the right to nullify laws if they find you guilty of something and they think the law itself is stupid, they can acquit you. They don't have to obey the judge's instructions. That's been upheld for 600, 700 years, but there's never been a law that judges have to tell juries about that right. The F.I.J.A. would change that. I think it's the only hope we've got, the way this country's going.

TFP - There seem to be a lot of control freaks lately...

RAW - Well as knowledge increases, information increases, then technology and society change - and as society changes more people get freaked out and try to put down controls on everything so it won't change too fast...that's why there's such an upsurge in conservatives.

TFP - Speaking of technology, you mentioned demonstrating Virtual Reality, are you involved in VR research?

RAW - No, I'm strictly on the outside. I think in addition to

education and entertainment, VR might help cut down on pollution. There would be more meetings in VR, so businessmen won't have to drive and fly so much. They'll all be at terminals at home meeting in a VR cafe in Paris. In addition to all that, I think VR will create what I try to create in my books, an attitude of general agnosticism and uncertainty. It'll be harder and harder to know what's real, which is all for the good I think. The less people know what's real, the more open minded they'll be.

ILLUMINATUS

TFP - How did Illuminatus! start?

RAW - Bob Shea and I were working for Playboy, editing the Playboy Forum which was the section dealing with civil liberties issues and a lot of the mail came in was from people complaining about government conspiracies to suppress the counter-culture in the 60's - some of which later turned out to be true. The F.B.I. did infiltrate a lot of pacifist and civil rights groups - which were infiltrated to make them paranoid about each other; that's been documented. But we also got a lot of mail from people hedge betting conspiracies that were totally unbelievable. So Shea and I got the idea, "Why not write a novel in which every conspiracy theory turns out to be true, but none of them is complete because the conspiracy is so thick that no one can understand it?" The book is a mixture of fact and fiction and it's left up to the reader to figure out which is which. People ask me to tell them which is which, I tell them, "That's your side. I just wrote the book, it's up to you to figure it out."

TFP - You seem to be really good at taking all these divergent elements - some of which are mutually exclusive - and bringing it all together into a cognizant whole...

RAW - That's because I don't believe in anything totally - I don't disbelieve in anything totally either.

TFP - Do you know if there's any chance of the play of Illuminatus! being staged again?

RAW - Well that's not up to me. If it was up to me it'd be a movie now, but somebody with money has got to decide to do it. The play has been staged for several different places in Europe at different times - Liverpool, London, Frankfurt, Amsterdam, Jerusalem, Cambridge, but in America it was only played in Seattle. My play Wilhelm Reich In Hell is doing better in this country, playing several places - Long Beach, Santa Cruz, New York a few other places. There are more productions in the talking stage.

TFP - How would a movie of Illuminatus! be done though? It'd have to be awfully long...

RAW - It'd probably have to be a 10 part TV mini-series. It'd have to be on cable of course!

TFP - I'd say. So how deeply are you involved with Falcon Press?

RAW - (Laughs) The owner of Falcon Press has a sense of humor.

TFP - Did you incorporate Principia Disoordia into Illuminatus or was it an offshoot of your book?

RAW - Principia Disoordia was written over a period of years, chiefly by Gregory Hill with a lot of input from Keri Hondley, some from me and Bob Shea, a few other friends, including a psychiatrist.

TFP - So what's the significance, if any, of the Egyptian Mouth Breeders?

RAW - The E.M.B. have no significance - just one detail to add to the realism. Some things get into a novel because they add to the verisimilitude. Like, whenever possible I mention real bars and real restaurants, real streets and so on...I use a lot of real people in my books. My fictitious characters are created out of my imagination, I don't know where they come from. But there's a lot of real people in my books - Mozart, John Dillinger, Roosevelt, and Beethoven, James Joyce, Marilyn Monroe -

TFP - Why do you think people are still interested in Dillinger?

RAW - Dillinger did what everybody wanted to do during the Depression. During the Depression almost everyone was broke; people were getting evicted from their houses because they couldn't pay the rent, people couldn't get food except by going to charitable organizations - standing in line to get fed - things were hard. Dillinger did what everybody dreamed of doing - he just walked into banks with a gun and took the money. On one level everybody identified with him.

TFP - What about the Kennedy assassination?

RAW - Well that lingers on and on because the Warren Commission was very unconvincing to anybody with more than a half-inch of forehead. My best guess at this point is that the Mafia did it. (For what reason?) Because the Kennedy administration was really cracking down on the Mafia and because they helped him win the election. They, uh, don't like it when politicians double cross them. One of Kennedy's mistress' was coincidentally the mistress of Sam Giancono, head of the Chicago Mafia.

HISTORICAL ILLUMINATI

TFP - Your books are still in print?

RAW - Everything is still in print except for two (The publisher went bankrupt. (Lynx Pub.)) but they're coming out in NAL next year

TFP - What two were those?

RAW - The Earth Will Shake and The Widow's Son.

TFP - The HI is great. What's going on with Nature's God - third in series)?

RAW - NAL went bankrupt as that was coming out. It will be published along with the other two in three separate volumes

TFP - In Widow's Son it seemed to be two separate books - a gothic adventure in text with the footnotes being a treatise on deselby. What was the reason for that?

RAW - The deselby theme was part of a bigger theme that emerged from the footnotes, which was Gothic Euro-conspiracies. I was just making a parallel between the 18th century and the 20th century.

TFP - Speaking of Euro-conspiracies, have you heard anything new on P2?

RAW - Yeah, the Italian government is now investigating charges that P2 was paid by the CIA to perform terrorist bombings.



A note on the historical Illuminatis - The Illuminati used to hang their victims from trees. A dagger had been planted previously in the trunk of the tree-gibbet. The sect of the Illuminati was founded in 1776 by Weishaupt, professor of canonical law at Ingolstadt, and often earned fame through its acts of violence

PROMETHEUS RISING

TFP - For being written by a self proclaimed agnostic, Prometheus Rising seems suspiciously like a blue print for a modern western religion. At UCSC a few groups have sprung up that use your book as a frame work for

their beliefs. Is this what you had in mind?

RAW - No, I regard it as an operating manual which has been useful to me and I hear it has helped quite a few people. It's supposed to be improved and revised as better methods are found. The next thing they'll excommunicate me for heresy.

WILHELM REICH IN HELL

TFP - Is your play Wilhelm Reich in Hell going to be playing again soon?

RAW - There's a couple productions in Santa Cruz and one in New York that are supposed to be happening. There's been a tremendous amount of interest in that play. I think it'll be performed at colleges until it gains mass popularity. It's already been done on national radio...

TFP - Are you working on any plays?

RAW - No, not right now. I'm writing two books and then I'll be writing a play on the trial of William Penn who was the first

rich man converted to Quakerism and he made so much trouble in England where Quakerism was illegal, that the King finally gave him a charter to establish a colony over here which became the state of Pennsylvania. But in England he was put on trial for preaching on the streets a religion contrary to the tenets of the established Anglican Church. And he was guilty and the jury refused to convict him on the bases of the jury nullification I was talking about before. And so it went to the Tower of London for three months after which public opinion was so outraged that the judge reversed himself and admitted the jury had the right to nullify a law that they didn't like. That was the beginning of the end for religious persecution in England.

MUSIC

TFP - When did Chocolate Biscuit Conspiracy come out?

RAW - Four or five years ago - I don't remember exactly. It was punk rock with a Dublin group (The Golden Horde) with me reciting poetry in between their songs - I also wrote the lyrics for a couple of their songs. They've done several singles; I think that's the only album they've done. There's also tapes of my lectures available.

TFP - How did your records do financially?

RAW - The company that made them went bankrupt. (Laughs) I never got a penny out of it. I suppose it was aggravating in a minor sort of way. They were both experiments to see what I could do in those fields and I make my living out of my books more than taking flyers into odd fields like that.

TFP - Have you noticed any resurgence in your books lately?

RAW - Oh yeah, they're all selling better than ever.

TFP - What are your musical interests?

RAW - My musical tastes are very conservative. I like the classics - Beethoven, Mozart, Vivaldi, ... Helgar. He's not on most peoples list of favorite composers, but I like him.

TFP - What do you think of bands using elements of your stories (PTV promoting the smile concept, Adamski recording under LDD, DK. taking their name from Illuminatus!)?

RAW - I seem to be very popular with rock musicians in the younger generation. I keep hearing about references to my works on records. I wish Madonna would start plugging me!.. That would help publicity. I see a lot of references to 23 and the pyramid on MTV, also Max Headroom had the pyramid and channel 23. That got in because Colin Wilson worked on the script and he's a fan of my books.

TFP - That ties in with the futurist or "Industrial" music theories in which semi-automated or electronic

instruments are used in such a way as to create music from what sounds like semi-automated or electronic instruments destroying themselves. Also, it's very information dense. How much more info do you think people can ingest before they overload?

RAW - Well, I think there's definitely a limit. I studied the Shannon theory of Mathematical communication which says that when there's too much information you only perceive noise because it's too much to handle. Of course everything new and original looks like that at first. So every great original artist will seem to be producing chaos until we can assimilate what they have to say. I think that beyond a certain level that uncertainty is so high that your brain gives up trying to understand.

TFP - I don't know about that. It seems that with a lot of "cyberpunk" media people are striving to get more information in less time. William Gibson for example is very infodense.

RAW - Take Burroughs for example. He doesn't publish all of his cut ups, just the ones that seem to him to work. The phrase that ran through my books when I used cut ups was "American Life Bomb went Authoritarian."

TFP - How much are you influenced by the "cut-up" method and William S. Burroughs?

RAW - In Illuminatus! I did use the "cut-up" method in places, in Masks OTI - I only used it in small sections, in S. Cat I didn't use it at all. (The 23 thing) was Burrough's influence on me, that was the first time I was told about 23s and over the next three days I kept running into 23s. So I got to be pretty fascinated. I haven't been able to make up my mind as to whether you notice them or it just happens. I think that there's a great deal of selective perception, but every now and then I'll have a couple years where I'm not sure it's all selective perception. For example, when I give a lecture and I start joking about 23s and then immediately afterward a 23 occurs, I begin to wonder.

SUB-GENIUS

RAW - I didn't contribute anything directly to The Book Of The Sub-Genius. Ivan Stang says I was a major influence, but

we didn't collaborate - I didn't know him at the time he was doing it. I only came into The Sub-Genius system directly when he persuaded me to write a story for Three Fisted Tales Of Bob. I've also been on their radio show three or four times (The Hour of Slack).

FINAL THOUGHTS

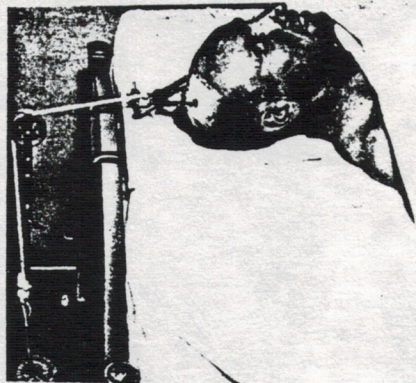
TFP - Has your message changed since you started writing?

RAW - I don't know. I hope my books are denser and richer and wiser.

TFP - Do you feel lucky that you've been able to influence people while having an outlet for your thoughts?

RAW - Yeah, sometimes I do. Sometimes I'm impatient because I haven't reached a bigger audience. I think every writer in the back of their minds has a desire to change the world. I would like it if my books were all best seller's and I could appear on TV shows as often as Gore Vidal. I mean that's the truth, why should I hide it? I want to have an influence on the world. The world's had a tremendous influence on me.

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ZEENA LA VEY



Interview by Robert Ward



What made you leave your five year post as Spokeswoman for The Church of Satan and what projects do have you and are you working on now?

The magical purpose of my public defense of the Church of Satan was fulfilled on Walpurgisnacht '90, 25 Anno Satanas. At the time I made a ceremonial closing of my self-imposed position of fighting Judeo-Christian hysteria. Since that date I have been intensifying the more esoteric aspects of my magical plan. As of 1988 I have been co-director of the Werewolf Order and have thus designed the blueprint of our 13-year plan. This plan is an ongoing ritual to complete this century and give birth to the Atavistic revival which will dominate the coming millenium. I have been experimenting on various means of implementing this mission via use of music, paintings, video, and other potentially sorcerous mediums. I have also performed several re-consecration rites at such shrines of our Order as the Pagan Gate at Carnuntum, the Bottomless Pit at Death Valley California, the Brandenburg Gate (nine days before the Berlin Wall fell), and the Trinity Test site, where the first atomic explosion occurred. My consultations on how to apply my magical findings continue with a select few individual long-standing disciplines, although this training is reserved for only those who have displayed a deeper understanding of the Alpha and Omega.

I heard you had recently finished a part in an Italian movie playing the Countess Bathory. Could you describe this film and do you plan on working on any more film projects?

ancient ancestral powers

Queen of the Vampires, directed by Aldo Petacci, is indeed a sleazy exploitation movie in the true Italian style. It was only after meeting Signor Petacci and learning of his sincere interest and fascination with the macabre and vampirism that I decided to play the cameo role of the Bathory specter. Petacci first saw me on the "Gerald" Satanism special when he was considering the script. He then spent roughly six months trying to locate me. During the filming we had many long, haunting, late-night discussions on the power of the vampire/victim, master/slave relationship. Although the movie itself is not particularly a masterpiece, there were enough strange occurrences to keep things lively during the production. Blood and it's spilling was definitely a recurring theme. One of the actresses had to be hospitalized because her period was so heavy that she was hemorrhaging and fell unconscious, another crew member had a piece of lightweight ply-wood fall across his face, slicing a long gash over his eye which bled profusely. The story, by the way, is of a blood cult in modern Rome where each member gives a portion of their own blood to resurrect the Blood Countess. It was released this past summer in parts of Europe and as far as I know will be available in the U.S. by next Summer, most likely as a video. As far as working on any other projects go; I feel that the utilization of any "artistic" medium, such as film, photos, music, sex, or anything that captures reality and

transforms it in accordance to my will and desires, is a million times more effective magically than wand-waving, mystic-mouthing, circle-dancing "occultists" would like to believe. After all, the Black Arts were given that name for a reason!

What magical groups are you working with in Europe?

My research has proven consistently that "magical groups" by their very nature are ineffective, except perhaps as glorified lonelyhearts clubs. The Werewolf Order, in fact, prohibits collaboration of our ranks with any other groups, organization, temple, church, etc. as this diminishes our own particular goals. One must have rigid and strictly enforced codes to accomplish anything. "Working with", "collaboration", "pooling resources" - all these are euphemisms for democracy which equates to stagnation! Since we have a specific mission, there is no need for extraneous socializing or fraternizing. This is a time of action not intellectual bon-bon choosing!

In America, Satanism, as well as any group be it occult oriented or just not conformist with the mainstream is slandered, subjected to attempted banning and outlawing. How are magical groups treated by the mainstream in Europe?

Both the American and the European masses are equally under the Judeo-Christian hypnosis, although according to different cultural programming. It is the European earth, the continent itself, which contains the power we have harnessed. On the other hand, the North American land mass is a cursed area. Europe, at least, still has it's original ancestors, however bovine, while North America's native population has all but been killed off leaving only their tribal hex to destroy the alien races and creeds. One cannot help but see that in a short 200 years the United States has taken a severe nose-dive. Consider the geographic size, population, relatively recent founding, and unworkable melting-pot of classes, races, cultures, religions, in addition to the malevolent energy of the previous inhabitants, and it is clear that the whole country is doomed to a perpetual decline. (For a further understanding of Geomancy, I recommend the works of Professor Karl Haushofer.) Anyone who chooses to suckle their mummy's tit while declaring the sentiment that things are getting better, is nothing but a damned fool! Those with even an ounce of sense and pride in their heritage should return to their ancestral home and let the sinking ship sink. Returning to the question of the masses (anywhere in the world) - it is not our intention to play to the peanut gallery.

With all the stupidity and ignorance of the common population; what do you think their purpose is on this world?

The present overpopulation this earth suffers from is the direct result of the Judeo-Christian idea that all human

life is sacred while other animals are "agents of the devil" (in particular the predatory ones). This has been the basic justification of the excessive destruction of non-human animal species, while simultaneously overbreeding worker drone humans, who have multiplied steadily, moving further and further into the forests, deserts, jungles, and plains where the extinct or nearly extinct species once ruled. I do not consider myself a "human". All my life I have felt more kinship with all other animals than the human. So, it is from a predatory animal's eyes that I see the "common population" as the enemy of all other nature. The only purpose I can see of the common population (aside from fertilizer or meat) is that, while alive, there are electrical impulses and currents running through each of them which can be collected in enclosed areas and redistributed for specific purposes.

What message(s) are you trying to get across with your collaboration with the Werewolf Order through Radio Werewolf and Nikolas Schreck?

By now, you know I don't believe in collaboration. Nikolas Schreck and I, together, are the co-directors of the Werewolf Order, as I've stated. What messages are we trying to get across? Those who get the message understand -- those who require an explanation are not worthy of the message!

On Radio Werewolf's "Songs For The End Of The World" you sing about subjects from the Elder Eddas. Are you now concentrating on Northern European Magic. If so, are you rejecting the magic practiced by so many western magicians based on the Cabala, Yoga, and Alchemist ideas?

I am not rejecting the practices of the Cabala, Yoga, or any other Eastern, African, Indian religious systems since I never embraced them to begin with. I am of Western European descent thus the ancient European tradition is naturally what my chemistry is most sensitive to. The fact that so many Westerners who dabble in magic turn to the East while rejecting their own rich magical ancestry is disgusting. This only seems to prove that "the grass is always greener on the other side" is the attitude of most humans. Songs for the End of the World, while concentrating on the Ragnarok or fatal destiny of Western man, serves as a sonic guide or psycho pompous into the netherworld of Occidental ideas of The End, ranging from the medieval conception of doomsday and plague to the Trinity test in 1945 which opened certain hidden doorways and, of course, was another omen. In this recording we draw not only from the Elder Eddas but on the Bhagavad-Gita which so many have forgotten was the work of the white tribes who conquered ancient India.

"Songs for the End of the World" deals with Ragnarok, the Twilight of the Gods and the world



in Norse mythology. What sources literary or other do you see that predict this, and what signs in general do you see that supports the idea that Ragnarok is here?

Ragnarok = Götterdämmerung

Only the lost need to refer to literary sources to understand the time that we are living in. The fact that there are cycles of creation and destruction is evident in all of nature and all of history. This is the end of one world and has been for some time. We now are feeling the labor pains of a new world. **Die Götterdämmerung ist hier!** The Werewolf Order serves as the herald of this present Ragnarok and is the newest link in the never-ending chain of this apocalyptic cycle.

Why do you think that groups that are against the Christian Church play so much on being evil and anti-Christian that all they are is anti-Christian groups and not groups that happen to be against the Christian Church?

I cannot comment on any anti-Christian groups, or for that matter any anti-anything groups. If one is only defined by what one is not, what purpose or core can there be to such a movement? Although it is true that biblical conditioning abounds; I will not waste valuable time and energy complaining about it or being "anti". I view the world as being handicapped with a disease and work around it. Definitions of "good" or "evil" have nothing to do with my reality. The methods I use are beyond moral categorization. Evil, the word, only indicates the user's pre-programmed meaning.

What do you think people of will and intellect should be doing and be preparing for in the coming Satanic Age and Ragnarok?

Any animal should know instinctively what to do when threatened. There are merely a handful of those I would

consider truly initiated in the deepest sense of the world. I am not a humanitarian or a savior and frankly do not care about the destiny of sob sisters who don't have the will to survive. Knowledge can only come from experience.

How important do you think magic is or should be to people? In what instances do you practice it? Do you make it an every day part of your life?

Of course most people don't have the slightest idea of what magic means. The very word has been so distorted and obscured that it has little to do with the cliché it has degenerated into. Every waking moment of my life is filled with a magical purpose. It simply can't be turned on and off like a television.

What was and how did the Walpurgis Rally go this April, 1990? Will this continue to be an annual event along with other Satanic Holiday Rallies?

Our last Walpurgis rally was a ritual designed to tap into the energies of specific phantoms. Since German folklore maintains that April 30 is the night when the dead return to wreak havoc upon the living, our purpose was to provide a conducive and respectful atmosphere to honor and welcome the Noble Wolf from his 45 year slumber. In many ways it was a combination funeral and memorial service. As with all of our rituals, this took on a life of its own serving as the divinatory force it was intended to be.

What is your End Of The World tour in Europe going to be like?

Eric Wright is currently preparing a series of yearbooks detailing Order activities which will include coverage of our End of the World rallies. Each rally is unique, drawing on the particular essence and meaning of the date and place where performed. Basically, they are de-programming rites for those who still have enough bestial instinct to recognize the call of the wild. Although our books, recordings, videos, paintings, etc. serve as initiatory tools, the rallies are a way for our

supporters to have direct ritual involvement.

Now that you're investigating the Germanic magic tradition in Europe do you find in the course of this investigation running into what the mainstream would consider neo-Nazis?

First, that which the mainstream has been brainwashed to believe by their media masters is a grotesque oversimplification. "Neo-nazi" is one of the many buzzwords of condemnation used by the current mass mind programmers. Anyone who seriously explores the Northern mysteries cannot help but be given this label by those who seek to suppress the berserker spirit. Naturally, our path crosses with those who would be tagged neo-Nazi as well as many other popular pejoratives.

Do you think the Nazis, or more specifically, the SS dealt with real Germanic magic tradition or with an intellectualized, fantasy or Germanic - Medieval magic?

The Germanic magical tradition you refer to encompasses everything from Faustian black magic to Paracelsus, not to mention the runes and even the Christian mysticism of the Rosicrucians. Such a broad spectrum should not be reduced to generalization. The occult and magical beliefs of the National Socialist leadership varied just as widely. For instance, the anti-Christian theology of Rosenberg, the Anthroposophy and astrology of Hess, Himmler's Grail quest, and Darre's Blood and Soil ecology are widely divergent and yet unified by the search for a European mythos rather than an imported Eastern slave cult. I can hardly see that there is only one "real Germanic tradition" as all the above and still more may be contained under this umbrella. The very fact that you are still confused about the Third Reich's enigma indicates it was something more than the mere fantasy of intellectuals. Intellect is a trap. The intellectual has never made history, but only pontificated upon it.

On that note, enough intellectualizing! On to history...

To find out more about what Zeena La Vey thinks, there is the "Zeena vs. Ignorance" video and three audio cassettes of excerpts from various interviews Zeena has participated in, available through AES-NIHIL Productions - P.O. Box 93982 - L.A., CA. 90093. For more information about THE WEREWOLF ORDER and the recordings Zeena has participated on with Radio Werewolf, you may contact THE WEREWOLF ORDER at:



W - O/ 8033 Sunset Blvd. #1313/ Los Angeles, CA. 90046/U.S.A.

or in Europe at:

W - O/ Postfach 169/ 1070 Vienna/ Austria/ Europe



JACK T. CHICK

- THE MAN, THE ART, THE MYTHS, THE LEGENDS.



by Nathaniel Eye

Fundamentalist Christian publisher Jack Chick sells thousands of his comic book style Bible stories in Christian bookstores across the country. These then get in the hands of fanatics who pass them out on street corners into the hands of the general public. Chick not only writes these small comic books. He is the head of Chick publications - a publishing company which puts out larger full color comics and paperback books. His books and comics deal with similar subjects: the occult and its connections to modern heavy metal music, the infiltration of public schools by witches and secular humanists and the Catholic church's connections to Satan and its attempts to subvert fundamentalism.

Examples of the humanist infiltration of the public schools are shown in works that expose the evils of teaching the theory of evolution in public schools. The three pronged attack on fundamentalist Christianity is shown in comics that expose the subversive activities of the Jesuit priesthood, Satan worshipers, and witches. Also his books give advice to Christians on how to be a good Christian and

pass out his comic books.

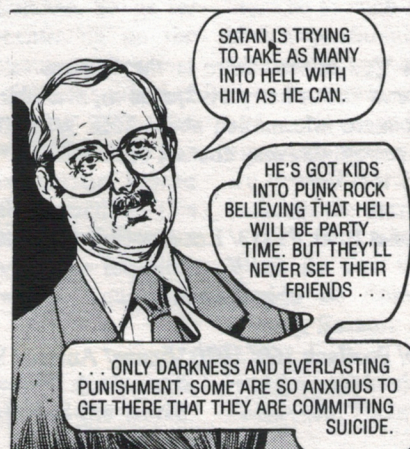
Chick explains how he got the great idea to make these comics. While agonizing over a way to tell his boss about Jesus something hit him. He explains in his February 1990 catalog, "One day, when I was talking to several missionaries who had served in China, they showed me the method the communists had used to take over. You see, the communists had used illustrated booklets to get out their message. And they captured China in just ten years!" Chick saw this as an answer to his prayer on how to tell his boss about Jesus. At that moment, he conceived the idea of the first Chick tract. But his boss died before he could show it to him. Luckily, Chick had the rest of the world to share his comics with and we're all the more amused for it.

Chick's small comic book Bible stories are always black and white and drawn in one of three artistic styles. The first style of art is "comical". This is the style of most of Chick's first works in the early 70s. The people, demons, angels, and illustrations in these comics aren't drawn in realistic proportions much like the

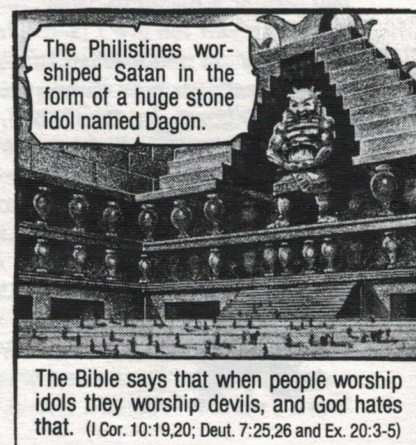
COMICAL STYLE



SEMI-REALISTIC STYLE



HIGHLY REALISTIC STYLE



comics in the funnypages of a newspaper. An example of this style would be Chick's first comic, "This Was Your Life!".

The next style is semi-realistic, which came out in the early 80's. In this form, all the objects people, angels, and demons are in realistic proportions. Pictures of God, Satan, angels and demons appear less often in this genre.

The third style, "highly realistic", is a more recent invention of Chick's. The characters in these comics look like black and white photographs that have had their resolution reduced in order to be passed off as comic book. All of his tracts that illustrate stories taken directly from the Bible are drawn in this form. Titles include "Doom Town" which illustrates the destruction of Sodom and Gomorrah, "The First Jaws" the tale of Jonah and his being swallowed by a whale, "Fire Starter?" a story about Baal worshipers sacrificing babies until challenged by the Hebrew prophet Elijah, and "The Terminator?" no, not Arnold Schwarzenegger, but David and Goliath.

All of Chick's publications have one goal: to get you to admit you are a sinner and that you need to have your sins forgiven by Jesus Christ and thereby avoid eternal punishment in hell. To get you to do this, Chick takes many different avenues. One technique of Chick's is to take a funny or sad story that revolves around a current social problem or issue and have the protagonist hear about Jesus from someone along with a commentary on the social problem. Then the main character will make a choice and end up going to heaven or hell.

One comic that deals with the issue of

venereal disease and premarital sex is "That Crazy Guy". Written in 1980, the protagonist, Suzie, goes out for "a crazy disco night" and has sex with her date and gets a case of herpes II. Luckily, the doctor is able to explain to her the virtues of monogamy and Jesus. "Lisa" is the story of a child-molesting father who is shown the light, again, by a doctor when he takes his daughter in for venereal disease treatment. "Wounded Children" is the story of a boy who look at his father's pornographic magazines, along with the encouragement of a demon over his shoulder; and then grows up to become a homosexual. He is finally saved by an evangelist who visits a gay bath house to share the Lord with him.

The to-hell-and-back or near death experience is another common theme. In "Back from the Dead", a comic based on the true stories of people who have been dead and in hell for at least five minutes, the main character is upset by what he saw while he was dead; he needs someone to talk with. A Christian doctor happens to be on hand to tell the patient the best way to avoid having ever to visit hell again. "Room310" and "The Letter" have similar stories.

Probably Chick's boldest attacks on one single group of people are the Roman Catholics. His publications that unmask the subversive activities of the pope and his bishops have brought him criticism, boycotts, and bans. Most of his incredible theories are based on what he learned from one man, (supposed) ex-Jesuit priest Alberto Rivera. In his large sized, color comics Chick has a five part series that explains Alberto's story.

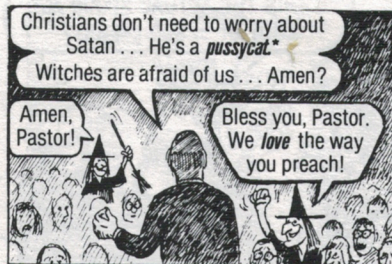
The Alberto series claims that

Some examples of how Satanic cults are active today and what they believe.

As Mandy walks home



Mandy is murdered by the satanists but she stood firm and didn't deny Jesus. That same night, Pastor Chuckwyn died in his sleep.



Satanism is rampant worldwide. Every church has been successfully infiltrated by witches.**

**... the devil, as a roaring lion, ... seeking whom he may devour. I Peter 5:8

**For further information, read He Came To Set The Captives Free. Published by Chick Publications.



Sister Loraine has especially conceived this child for tonight.

Protestants do not speak out against the Catholic church (a.k.a. The Great Whore of Babylon) because they have been infiltrated by members of the Jesuit priesthood. The series reveals that records of every person in the United States are kept in secret tunnels underneath St. Peter's square in Rome. Information from around the world is fed into these tunnels by the reports of priests who hear confessions. These records are being kept for when an inquisition in the United States is planned by Catholics. The series goes on to name Jim Jones and Fidel Castro as agents of the Vatican, and it explains how the Catholic Church started Nazism, Communism, and the Ku Klux Klan. Also the series shows the Satanic-Baal-worshiping origins of Catholicism, and how the coming Antichrist, a future or present Pope, is going to use Catholics around the world to help him establish his new one-world Satanic Theocracy.

These claims are based on the testimony of one man, Alberto Rivera, also known as Alberto Romero. An article about him in the March 13, 1981, issue of "Christianity Today" explores Rivera's past. The article found that not only was Rivera not a Jesuit priest, but that he had two kids during the time he claimed to be a celibate priest. He is wanted by police for stealing credit cards in Florida and writing bad checks in Hoboken, New Jersey. A Los Angeles man sued Rivera for repayment of a \$2,025 loan that was to be used to buy land to start a church. Rivera never bought the land, and when the man asked for his money back, Rivera gave him a receipt for his contribution. Rivera's other activities include: lying about having various

doctorate degrees, being wanted by authorities in Spain for "various swindles and cheats", and accepting donations for organizations he has nothing to do with.

Rivera claims, "Alberto" (the five part comic series) is a true and actual account and I will face a court of law to prove the events actually took place." If you do not believe Rivera's story, Chick has a few more authors who may convince you.

These other works are full length paperback books which are not as entertaining as the comics and take longer to read, but the ideas in them are similar. In "The Vatican-Washington-Moscow Alliance", Avro Manhattan explains the dangerous alliance Ronald Reagan got the United States in to by reinstating diplomatic ties with the Vatican. He explains how the Vatican will betray the United States, "Unlike the halcyon days of the Cold War, in which the United States and the Vatican were close allies, this time America will face the latter no longer as a comrade-at-arms, but as a foe. The Catholic Church will have become part and parcel of Eurocommunism and hence a political appendage of Russia." Manhattan also has books on how the Catholic church started the Vietnam War, how they control the world through banking and commerce, and how they support and run violence and terrorism in Ireland.

Chick publishes authors whose books revolve around the same ideas. In Edmond Paris' "The Secret History of the Jesuits" he shows how they started World Wars I and II. In Dr. Rebecca Brown's "He Came to Set the Captives Free" this former 17 year "bride of

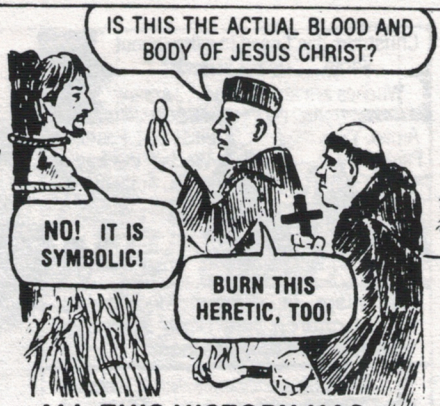
Catholicism in Jack Chick's comics.

THIS LAW WAS DEATH TO BIBLE-BELIEVING CHRISTIANS.

Canon 1. If anyone denies that in the sacrament of the most Holy Eucharist are contained truly, really and substantially the body and blood together with the soul and divinity of our Lord Jesus Christ, and consequently the whole Christ, but says that He is in it only as in a sign, or figure or force, let him be anathema.* (Damned as a Heretic.)

STILL IN EFFECT TODAY? YES! ALL THE POPES DURING THE VATICAN II COUNCIL AND SINCE, HAVE ACCEPTED THE RATIFICATION OF THE ENTIRE COUNCIL ON THIS DECREE.**

*COUNCIL OF TRENT, SESSION 13, CHAPTER VIII.
**HEBREWS 9:27-28; 10:11, 12, 15.



ALL THIS HISTORY HAS BEEN COVERED UP.

While the Christians played church, America went Catholic.

- Immigration is deliberately out of control, as Catholics pour through our Southern borders.
- Fundamentalists are now considered the lunatic fringe.
- The deadly Genocide Act became law.

We lost the war, beloved . . . it's only a question of time before we see an inquisition in the United States.

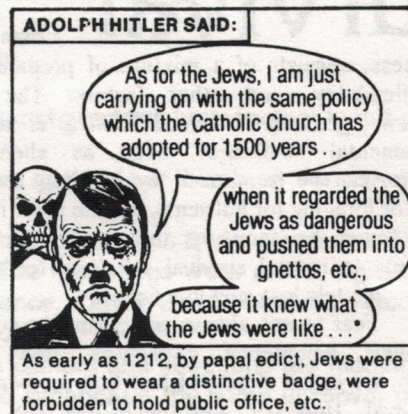


Only a God sent revival can turn it around.

Satan" shows you how to recognize when Satan worshipers infiltrate your church and how to lead them to Christ. Chick Publications have many more titles on similar subjects.

Who is the man who writes and publishes all this stuff? We do not know much about him because he doesn't talk with reporters much. When asked about Alberto Rivera's story, Chick said he knew it was true because he "prayed about it." He thinks that assassins will end his life soon. He was an illustrator for an aircraft company until he got into drawing and publishing comics, and that's about all that is known about him.

If you were so taken by this article and want to see more, but can't seem to find Chick's stuff in your home town, you can write Chick Publications for their catalog at P.O.Box 662, Chino, CA 91708.

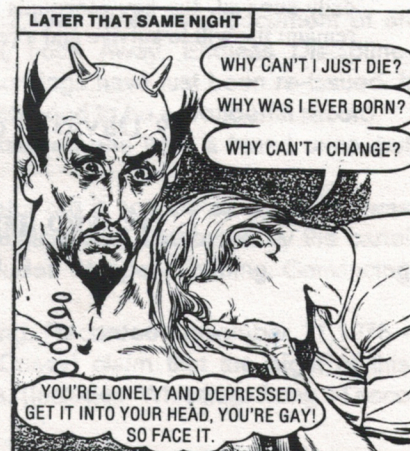
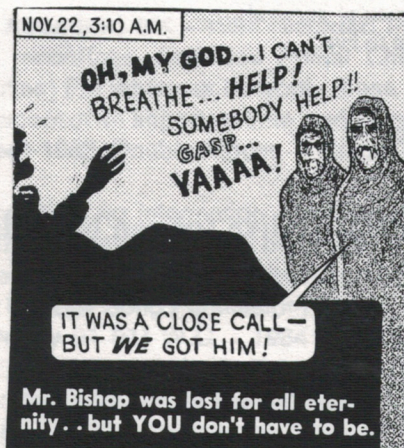
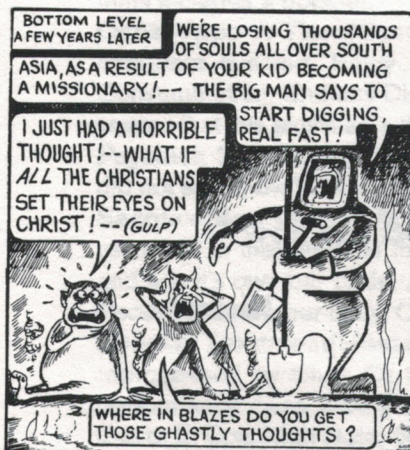


Catholicism continued

" Chick's Satans"

When Chick's artistic style changes - so do his Satans, demons, and Angels. His first demons were whacky, comical guys who couldn't deceive their prospect, and then they had to face the big mean shadowy Satan with horns and an evil eye. Sometimes the demons would get spooky and ghoulish, but Satan was still a shadowy figure. When Chick's art became more realistic, he represented Satan as a hooded creature with talons, but you could still see his evil eyes peering from beneath the hood.

Examples of Chick's Satans and demons.



Survival

urban and wilderness, consists of a mixture of preparedness, skill, flexibility, and other factors. The most important ingredient to mental survival is attitude. Environmental challenges, such as shelter or nutrients, can be terminated by building a simple lean-to or foraging for nutrients, but the inner fight to survive must be won by the mind. The chief opponents to mental survival are fear, feelings of being completely lost, and loneliness.

Fear is not always an enemy to survival. Adrenaline, heightened awareness, and added strength, are direct effects of fear that are beneficial to survival. However, too much fear can cause harmful stress, unclear thinking, and general fatigue. Use fear in situations that call for it, but don't allow it to rule you. Use common sense.

Feelings of being completely lost may be the biggest enemy to mental survival. It can lead to feelings of despair which in turn lead to hopelessness - the ultimate end. To suspend feelings of being completely lost consider citizenship. It does not stop at your city, state, or even your country. Think of yourself as a citizen of the earth, and you will never be without a home. Because of this we should never consider ourselves completely lost. Not recognizing your immediate surroundings is a temporary set back. Home is where you make it. Depend on your self identity and the return to your familiar surroundings will just be a matter of time.

Loneliness can occur in both urban and wilderness situations. The key to surviving through times of loneliness is involving yourself in something - anything. Keep your mind active on things that benefit you. Be honest with yourself and make use of the time. Your mind is an incredible machine that has every solution to every situation. It is your greatest asset and best friend in all situations. Do not allow self-doubt to cloud your path to survival.

From holocaustic concentration camps to daily survival, the key essentials to mental survival remain: the will to survive and a reason to live.

by David Wolfe

"He who has a why to live for can bear almost any how."

Nietzsche



Photo by St. Hubert

This is the first in a regular series of articles on survival, in different situations, as well as reviews on different articles needed for survival.

Throbbing Gristle Bootleg Reviews

by Ms. Paste

Editions Frankfurt - Berlin (Illuminated) - 1983. I almost purchased this from another friend of mine but I passed.

5036 - I have seen this 10" once, it has a picture of Cosey sucking her thumb on the cover but it didn't appeal to me too much so I don't have one.

Funeral In Berlin (Zensor 01) Germany- 1981. recorded at 5036 club in Berlin November 7 and 8, 1980. Funeral In Berlin has a cover painting by Val Penham. The recordings were made digitally. (Includes Stained By Dead Horses, Trained Condition Of Obedience, Zero's Death, Nomon, Raudive Bunker Experiment, Denial Of Death, Funeral In Berlin, Trade Deficit)

Grief(Grief 1) UK - Yes Yes Yes! The two sideing tracks camera and telephone are montages of many TG tracks (mostly singles and live tracks) interviews, radio broadcasts...by some unknown person. Well done.

In The Shadow Of The Sun (Illuminated)- This is the sound track to a Derk Jarmon Film of the same name. I have neither seen the film nor heard the record.

Journey Through A Body (Waller Ulbricht Schallfolien 001) Italy-Excellent studio recordings made in Rome in March 1981. I don't know too much else about this release except it is one of my favorite TG recordings. (Includes Medicine, Catholick Sex For Paula, Exotic Functions, Violencia-the Bullet, Birth And Death, La Morte)

Live At Heaven (Rough Trade Tapes) - Beyond Jazz Funk December 12, 1980. This tape was not included in the 24 hour box set and it is ok.

Live At The Death Factory(??) German? - May 18, 1979. Excellent! same as IRC 20. The copy I have is a picture disc - one side with a picture of a partially nude woman leaning over a can of Coca Cola out of the door of her refrigerator. She has dark red-hair and I suspect she is from Europe because she has a bottle of something called Ja! in her door as well. The b-side has the white flash design on a red and black background. Limited to 1355 copies. Apparently there is another more limited edition from Germany. (Includes Weapon Training, See You Are, Convincing People, Hamburger Lady, His Arm Was Her Leg, What A Day, Persuasion, Five Knuckle Shuffle) 60 min

Mission Is Terminated (Nice Records) Italy-1983. More excellence. This is a rather interesting release - a double album. The first disc - sides one and four are a compilation with songs (many are quite short. from Confusional Quartet, XX Century Zoro, Monofonic Orchestra, Claudio Lloyd, etc. and many short snips of Elvis P. in Las Vegas (10.03) Duran, Duran (1.02) Hitchcock (0.04) Stevo (0.05) Psychick Televisions first public exhibition (attempting to use Holophonics live)(1.37) Genesis P. (0.03) Lord Peter Christopherson (0.02). The second disc - side one contains two tracks recorded in Shetfield (in 10-80?) - You Don't No and Damaru Sunrise quite good. The second side contains a condensed remix of Journey Through A Body, Medicine For Catholick Sex (Love Song for Paula) plus Exotic Violence De La Morte. 20 mins includes a booklet.

Once Upon A Time(Casual Abandon) UK - 1984 recorded Feb. 2, 1981. Well its a document of an important evening. Enjoy the recordings. (Includes Primal Church, Look Away, Endless Discipline, Consummation, Endless Discipline) For whatever its worth, these recordings have just been re-issued. It seems that this exists as a document of an important time period, not intended to be a wonderful record.

Psychick Sacrifice(Illuminated)-1982. Double Album - I almost purchased one from a friend once, but did not so I know little about it.

Sacrifice(dgo lp 2g) UK - excellent no information about dates, etc. but it sounds as though it was recorded in their studios in 1979. Released in 1986 by castle communications, distributed by the cartel and has it's own bar code. A very well done worth while release.(Includes Weapon Training, Convincing People, Hamburger Lady, Chat Up, Day Song, Persuasion) 60 min.

Special Treatment(Mental Decay 01-01) W.G. - 1984 a good thing. Recorded November 11, 1978 - reprocessed by Chris Carter September 1983 the liner notes (by Cosey) claim that the night of this performance "was a very important time for all the industrial scene."(Includes Whistling Song, Tesco Disco, E. Coli, High Note) 60 min.

Many TG tapes are currently being re-released by Rough Trade.

Little Guilt Shrine

interview by Robert Ward

T - Trent
M - Matt

TFP - What bands do you think have influenced your sound, and inspired you?

M - Front Line Assembly.

T - Consolidated.

M - Nitzer Ebb.

T - Front 242, Ministry...

M - Yeah.

TFP - Old Ministry or new Ministry though?

M - What's that?

TFP - Old Ministry or new Ministry.

T - Ministry.

TFP - Disco Ministry?

M - No disco, no.

TFP - Not like "Every day is Halloween"?

T - No. A lot of bands that aren't industrial too, in a way though.

M - Pink Floyd.

TFP - That's scary though.

T - Classical music.

TFP - Like what though?

M - No, that doesn't influence us.

T - In a way it does.

M - Not musically though.

T - Spiritually.

M - Ahhh.

TFP - What do you think you're doing different from these people that have influenced or inspired you?

M - Going for more of a live sounding sound. A bit rougher. It's not as smoothed out and studio like.

T - Theirs is too, but we're not really the studio-like. Cause and Effect, they're exactly the opposite of what were doing. They went for the record first, we're concentrating on using what we have live as a means for getting somewhere first, and then going on from something like that. I think that reflects in the music and performances.

TFP - What do you sing about?

T - What do we sing about? What would you say Matt, every day simple things in life...

M - No, no, it's like a lot of reflected anger, things like that obviously.

T - Not like the stereo-typical political subjects like, those things you'd normally hear about. We sing about...I think most of the stuff relates to us, just our own lives, very uniquely in our own way. Anger. Yeah, more often than not, the things that we're annoyed by than what we get pleasure out of.

TFP - Why do you think that is?

M - We use it as an outlet for that kind of stuff.

T - It's hard to sing about something happy anyway.

TFP - What type of things get you angry or annoyed?

T - probably just society in general that were all surrounded

by, people, school, work, parents... women.

TFP - How are your new songs different than your older stuff?

T - More structured.

M - A little more intense. The level of intensity grows as we progress or regress, what ever you want to call it.

TFP - I know you guys have sampled some stuff from some of the bands you listed as influences. Are you staying with that?

M - I do a lot of original samples with my older keyboards that I can't sequence. And metal sounds we use live we take samples of.

TFP - So, that was just something you were doing when you were starting out?

M - Right, yeah. It was easier back then, than rather...

T - I think a lot of the samples that you hear now that we do, people have never sampled in a way...I mean we don't...

M - We don't do vocal samples.

T - Yeah, we don't do those political...

M - I don't like that - media samples.

T - Those are kinda over used.

TFP - What type of things are you sampling now?

M - Like specifically?

TFP - Well, you said you're doing stuff no one else...

M - Metallic like...We have metallic racks...drums, and stuff and old, really old analogue keyboards, I have a Mini - Moog and stuff like that, a Matrix that we sample off of.

T - Sounds just like you're playing a keyboard.

M - Right, people aren't using those old keyboards anymore, and I like to kind of utilize that.

TFP - Why did you choose to express yourself through music?

T - Why did we choose...

M - Instead of art you mean, or something?

TFP - Yeah, since you're both art majors?

T - I think we find a lot of pleasure playing for people and putting on shows and seeing people come out, will fully enjoying our music... they come out and listen and have fun. It's a form of release.

TFP - Has it helped you deal with problems, or the things that are annoying you?

M - For the moment.

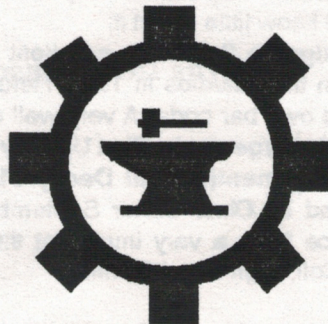
TFP - For the moment.

T - It kind of builds up between each show, each show comes along...

M - This next show's is going to be fun since it's been so long since we've gone without playing.

T - That's true, the longer we go, sometimes I think the better the show. For one, we have new music. For two, people haven't heard us in awhile.

LGS now have a tape for sale. For more info. write
LGS c/o The Fifth Path - P.O. Box 1632 - Carmichael,
CA. 95609 - 1632 - U.S.A.





Interview by Robert Ward

X - Xavier Haight
C - Evis Cerate

TFP - What bands do you think have influenced your sound - or inspired you?

X - I don't know. As of late the biggest influence I think is Wagner.

TFP - Before that?

C - Go ahead - Skinny Puppy.

X - Yeah, Skinny Puppy.

C - Foetus.

X - Oh yeah, Foetus is great.

C - Foetus is God.

X - Yeah, he's one of the Gods.

TFP - How would you say the stuff you're doing is different or new?

X - Well, I think too many people are so stressed on trying...I think too many bands are really stressed on "Oh we're original, we're original" and not being very original at all. I don't think you should fight something like that. Everything you do should come naturally. Everything, I don't care what it is. Every music movement. Everything had its influence. If you take the time to research it and that. Every milestone has its influences and they draw on them in different ways. You can have influences that maybe...you know music, people automatically think sound that you're going to be influenced by. You can get a lot of influences that aren't necessarily sound, but are on thought. Influences on theatrics and all that sort of thing, on and on.

C - They say they're original, and that they're striving for originality, what they're really doing is striving for popularity.

X - Yeah it's uh...I think it's best just to try and get in tune with what you really want and what really gets you off, and do that. I think if people did that, there'd be more bands that are progressive. There are a lot of bands now...are really totally...you know...disco has pretty much risen its head again, and there's nothing wrong with that, but there's so many bands...super rhythm...that's all they are. Super rhythm and that's it.

C - Dance, Dance, Dance.

X - But they don't put any thought into melody or anything like that, just rhythm, rhythm, rhythm, Shake your booty. And it's kind of funny that now it's not called disco. You hear all these disco bands called industrial. It's a joke. You start to think of bands like Einstuerzende Neubauten and all those people.

C - PTV.

X - Yeah, yeah. Throbbing Gristle.

C - But I think it was Beethoven that said nothing in music is original, every chord you're going to hit has been hit before,

every note you're going to play has been played before.

X - But that was before Wagner came along.

TFP - What would you say you sing about?

X - I don't know. What I'm doing right now is a lot of stories of misfortune sorta speak. It really fits the whole package of what we're doing right now, and we want to take that to more extremes, take what we're doing...all the parameters, and make them more extreme than they already are. You know, keep progressing with it and keep developing it as far as we can. I really don't think we're going to be limited to this. We're both really interested in doing side projects. I don't think a musician should just get successful with one band and stay with that. I think they should push him to do other styles and such.

TFP - Stories about what?

C - The ugly side of life.

X - Actually the more truthful side, which a lot of people turn their backs on.

C - That's exactly it.

X - A lot of things that are out there and happen that people don't pay attention to, and if they do they find some little way to paste it over with their plastic life basically, and I'm trying to kind of expose all that in a way. People need to do that so they can deal with things better. If they were to deal with that and realize that, they wouldn't have such high aspirations of everything, which is fine, but they wouldn't be fake. You can't turn your back on shit.

C - That's what's got us where we are now.

X - Yeah, exactly.

TFP - (About use of samples from space movies giving a feel of not only being alienated from this world, but alien to it, and being exiled from the world Xavier is from)

X - Well that is it. The character I'm doing is a channeler, not on that mystic fucking bullshit, but it's kind of a character that is a receiver of all these things, and that's basically what it is.

TFP - Why do you sing with so much distortion or effects?

X - Because you get more interesting texture out of it. Its more just to separate it from reality, more of a thing of it's self to take it away from your everyday plastic "I go to work 9 to 5, I hate my fucking boss, I wish I could kill all that kind of shit and my landlord is on my ass," and things like that.

C - All those things are true!

X - It brings it more away from that because a lot of people are using effects on vocals. I think the voice should be used more as an instrument. It should definitely have a message. What you say should be powerful, but there are things that your voice should be used more as an instrument.

C - Part of what it comes down to is the harder it is to hear the more you want to listen. And the message is there and it's not apparent, we'll get a liner note out and you can read it. But if you're not from the perspective you need to be, it won't make any sense, but if your looking at it from the perspective of somebody who realizes what is going on and what's happening out there, then it will be as plain as day.

X - And also, it's good for filtering people out that are basically stupid anyway. And if they go to a show, "Oh well they're cool and everything, but I wish I could hear their voice," that's fine you know, but if your'e going to sing crystal clear, sing with no effects at all - that's shit from the past. I mean there's a lot of technology out there and as technology has progressed, so has music.

for more information on Malign write:

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REVIEWS

AUDIO PRINT VIDEO

The communications reviewed here range from new to rare to used. If you wish to have something reviewed in THE FIFTH PATH, be it audio(tape, vinyl, or CD), print, or video(VHS/NTSC only) send to the main office at THE FIFTH PATH, P.O. BOX 1632, Carmichael, CA 95609-1632, U.S.A. With submissions of materials for review please include some information - graphics, photos, etc., concerning the works sent.

AUDIO

Big City Orchestra - Every man is a volume

Since purchasing this six months ago, I have listened to it more than any other pieces of work and am not the least bit tired of it. BCO always comes up with wonderful music. It is amazing that having created so much that they remain very prolific in what they do. Most of what I have heard is scary or spooky, this release is more blatantly happy. Well, don't get me wrong, the first track on side one "one of the beautiful people" is pretty eerie, and the second side is dark and frightening (and beautiful), though between them are four lovely tunes that bring a smile to yr heart and allow you to face the day with glee. (UBUIBI 1803 Mission #554 Santa Cruz, Ca 95060)

Ms. Paste

Black Humor

I am very impressed by the small amount of BH audio I have heard. BH is extremely dense audio poetry using only edited recordings of the human voice - 'no effects, no speed/slow things are - how they are, this is how it is'. This lp contains 4 tracks - melt into sleep, ed. see monkey do is still available, an edition of 165, but if you wish to obtain this, as far as I know the only vinyl document of BH send an IRC to Korm Plastics c/o Frans De Ward, opalstraat 19, 6534 XH Nijmegen, The Netherlands. Frans also publishes a wonderful, though small information booklet called Vital, ask him about it. For other BH audio, write Banned Productions, P.O. Box 323, Freemont, CA. 94537.

Ms. Paste

THE CHURCH OF RAISM

"The Church of Raism has come to perpetrate the mulatto trident and disclose a runic underground poised in pincers to exorcise the senescent sack, to usurp the catamenial diocese and vandalise the hidebound human trough whilst extolling pansexual necrolatory, to hang daylight by the neck at a horror junction, to canonise nausea while dredging the harbours of uttermost repulsion for the myriapod love; to instigate the subterranean tectonics of irrationality, to commute burning rags, to fellate Death in a cave of nectarines, to excoriate all piety with the brothel fangs of the soul-slasher while driving lupine skewers into mythos, to deliver pink venus from volition, to decorate the carnifex with primal dogstars, to masturbate wolves and vindicate the ascendance of the sacred psychopath."

The back of THE CHURCH OF RAISM.

From the screams of sadistic love by the midnight light of the oozing glass teat, to the preaching of the saint of sins, Satan, and decadent decay. This recording takes you to black masses, catacombs, hanging trees, insane asylums, the bed and butter of the goat head god. If this doesn't get your nipples hard and your little Satan spitting fire, heres a simple explanation of the music. Combine VENOM, early CHRISTIAN DEATH, PSYCHIC TV, and CURRENT 93. (A Creation Records Product, 8 Westgate Street, London E8 3RN, ENGLAND. Distributed by the Cartel.)

RMW

COIL- Wrong Eye/Scope 7 (plays at 33 rpm.)

Play it loud. Rose sings/moans on Wrong Eye between beats and frequency fluxations. Scope is a mixing of beats, marching snare, guitar, backwards sampling. Wrong Eye/Scope is a great example of Coil's noise/sound experimentation. Both tracks will be featured in a substantially different form on the album "The Side Effects of Life". The cover of this limited edition 7" is by Savage Pencil featuring horny little perverted devils and imps getting it on and off. (Shock, 26 Stanley Road, Cingford, London E47DB, U.K.)

RMW

CURRENT 93/ NWW - No Hiding from the Black Bird./The Burial of the Stowed Sardine. 12" lmtd.

The buzzing of flies with messages from demons, the whispering of hidden truths, the chanting of monks. Reminiscent of something so much darker than plain horror, a universal conspiracy. Makes you wonder why no ones ever hired CURRENT 93 to do a horror movie sound track.

Stowed Sardine is made up of cycles of frequency and a simple continuous pounding, voices speaking, understandable, wanting to be taken where the grass is green and the nurses wear black.

RMW

CURRENT 93 - She is Dead and All Fall Down/God has Three Faces and Wood has no Name. 7" lmtd. edition 974 numbered copies, 26 signed and lettered copies

This recording was done in Tokyo, July 1989 with 'Chi Med Sangs Rgyas (David Tibet): Vocals, Tony Wakeford: Guitar, Bass, Rose McDowall: Guitar, Douglas Pierce: Guitar, Boyd Rice: Unpleasant Smiles. These songs, so far unreleased anywhere else, are reminiscent of Diana with it's middle eastern cyclical music. A Savage Pencil cover with magical

beasties running around. (Shock, 26 Stanley Road, Chingford, London E47DB, U.K.) **RMW**

CURRENT 93 presents - Harry Oldfield: "CRYSTAL"

This is more of a document than a musical recording. This is a recording of the various tones and frequencies of crystals. A booklet included with the record explains how the recordings were done. It also tells about Harry Oldfield who has pioneered Kirilian photography as medical research, founded The School of Electro-Crystal Therapy which uses electrically charged crystals which are used for diagnosis and treatment. There are also six tracks that are mixed from these samples into "music", five by Ken Thomas and one by HOH.

The School of Electro-Crystal Therapy can be contacted at 117 Long Drive, South Ruislip, Middlesex, England HA4 0HL. **RMW**

CURRENT 93 presents - TANTRIC rNying. ma CHANT OF TIBET by The Venerable 'CHIMED RIG. 'DZIN LAMA, RINPOCHE

This is a recording of prayer; offerings, invocations, verses, and dedications. Strictly ceremonial music. This is the first in a series of releases titled **CURRENT 93 presents** which are going to be recorded documentation of audio interests David Tibet has from Tibetan Buddhism to the sounds healing crystals give off. The notes included in this album include a brief background on Chimed Rigdzin Rinpoche and his previous incarnation Nuden Dorje Drophan Ungpa Drolo Tsal. Chimed Rigdzin Rinpoche's education and mission of reprinting all the lineage texts for the local people near his monastery since the texts have been destroyed by the cultural revolution. Anyone interested in meeting Rinpoche on his frequent trips to Europe or helping him with his printing and translation work can write him c/o Choying Photrang, BM Wound, London WC1N 3XX, U.K. (A Maldor Release available via Current 93, BM Wound, London WC1N 3XX, U.K.) **RMW**

DEATH IN JUNE - Live In Japan. lmtd. edition, one sided.

Recorded live at the LOFT, Tokyo, Japan the 19th of December 1988, with Douglas P. - vocals, guitar, drums, David Tibet - bass, drums, vocals, Rose McDowall - guitar, drums, vocals. There are 8 songs lasting about 25 minutes ranging from the recordings The Wall Of Sacrifice, NADA, The Guilty Have No Pride, and The World That Summer. It is really interesting to hear **DEATH IN JUNE** with this beautiful simplicity of just vocal, guitar, bass, drum, and a little backing tape. The songs are done with an emphasis on acoustic guitar, especially good on Heaven Street, In Sacrilege, and Behind The Rose. The vocals most noticeable are Rose's which sound different than usual, more like a real person than the siren that she is. (Supernatural Organization.) **RMW**

DEATH IN JUNE - The Wall Of Sacrifice. Original released as a lmtd. edition L.P., T.W.O.S. is now available on C.D.

The first track; which the recording is named after consists of bells, piano, **samples of Nazi period horns and marching songs**, drums, and guitar noise. Rose's siren voice follows along with Douglas P. and his acoustic guitar on Giddy Giddy Carousel. Heavy delay is used next on Rose's solo reworking of Heilige Tod, **Heilige Leben**. Acoustic guitar and Douglas P.'s voice is all that is on Fall Apart, a beautiful call and question "And why did you say that thing shall fall and fall and fall and fall and fall apart?" Next, Boyd Rice speaks of the nature of man and destruction and the unbalance man has

caused because of man's rejection of destruction as a part of life. Rose and Boyd sing of the result of this unbalance. In Sacrilege is David Tibet and an acoustic guitar through heavy delay singing of life and how "We Delight, We Develop, and We Decay." Next is Hullo Angel, a song from **CURRENT 93's Swastikas for Noddy. This recording ends with Death Is A Drummer, a piece with a building up of noise, Nazi marching songs**, and Rose's singing, all with an aura of mystery. (NER. BM JUNE, London WC1N 3XX, ENGLAND.) **RMW**

DEATH IN JUNE/CURRENT 93 - 1888

A vinyl only release that contains recordings that have not been released (two by **DEATH IN JUNE**, three from **CURRENT 93** from the Tokyo show of 1989), one previously CD only release from DJ - Break The Black Ice, and two songs from C93's "Swastikas For Noddy". This has been released as a document of both Current 93 and **DEATH IN JUNE's** work in the last decade. Of note is the extravagant packaging - a textured, foil embossed gate fold sleeve with color photos of some wonderful statues and photos of DJ from "The World That Summer" shoot, and from C93's "Happy Birthday Pigface Christus" shoot. An NER release. **RMW**

EINSTUERZENDE NEUBAUTEN

Haus Der Luege (House of Lies)

Steady beats, metal, glass, laughing, crashing, clattering, asking questions. Would the burning of the world be beautiful. **Chanting old folk songs.** The story of the disastrous house of lies God built, now he must kill himself. And what does enlightenment bring and leave. The buzzing of bees distorted into the sounds of voices and violins and violence. The danger of ones own thoughts and love, danger, death, life. Hear the secret struggles of the brain, trapped in a house of lies. (Some Bizzare, Rough Trade Records, 611 Broadway, N.Y., N.Y. 10012, 326 Sixth St., S.F., CA. 94103.) **RMW**

Haters - a basic introduction to the TNU 7

(Transexpansion Numerical Unit) This grey disc contains an explanation of the TNU it is spoken word. It is interesting. The grooves on side two are cut in a non conventional fashion; the needle does not move in any linear circular pattern but moves from one groove to another sometimes locking. I have also discovered that playing this disc on different turntables, one achieves different results. A good disc - informative too. (Alamut records P.O.B. 1444 Colorado Springs, Co. 80901)

Ms. Paste

Haters - Predetermined by accident

A ten year retrospective 5 cassettes. This is a historical document of the Haters; each side of the five cassettes represents a portion of each year from 1979-1989. 'Orchestrated Explosions' 1981 was my favorite. I don't know these fine items are still available; numbered edition of 100. Within this 'attractive' box are the cassettes, a slew of text and graphics and stickers and treats, and it also comes with a fine Haters shirt that most people won't notice your wearing. (Banned Productions P.O. Box 323 Freemont, Ca. 94537)

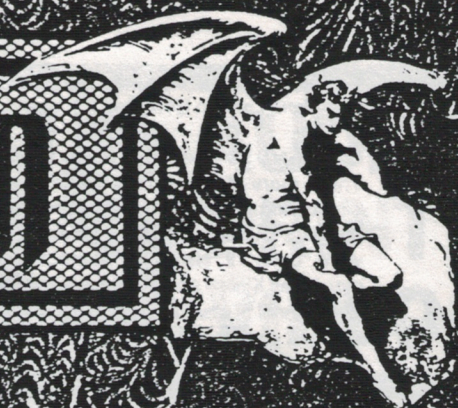
Ms. Paste

Hitler's Inferno 1932-1945

in words, in music/marching songs of Nazi Germany

Samples of speeches, singing of Nazi standards such as "Deutschland Uber Alles", "Horst Wessel Lied", "Heil Hitler Die!" along with the Nuremberg defendants pleading "Not Guilty" every song and speech excerpt is introduced with a

MALIGED



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SACTO., CA. 95834



fanatic self righteous commentary on the songs and speeches were mostly taken from German radio stations. Some of the quality of the original recordings is not so great, fading in and out and not always the clearest quality, but where else are you going to find stuff like this. (Audio Rarities.) **RMW**

Hitler's Inferno Vol. 2

Marches, Songs, Speeches of Nazi Germany WWII a startling, shocking Documentary of the Nazi Holocaust 1932-1945

This record goes beyond slanted introductions of Nazi songs and speeches to full on speeches and ranting translations and "History" about WW II and the Nazis. Almost worth getting just for this reason, but this recording also has some beautiful sounding marching songs. (Audio Fidelity, 770 Eleventh Avenue, New York 19, New York.) **RMW**

JFK Memorial Album

Pretty boring shit, but you could use this to remix Ptv's "Papal Breakdance" if you have the initiative to do something that pointless. This was the fastest selling album ever, so it could be easy to find. **Jose 1.5**

LAIBACH - Ein Schauspieler cassette only

Side A recorded 3 -28 - 85 with Nova Akropola, Vado Retro, Die Liebe, Ti Ki Izzivas. Side B was recorded 16 -2 - 85 with Nova Akropla, Vade Retro, Organo Fonija, (Ti Ki Izzivas). A beautiful pastel drawing of a red deer with a glowing cross between it's antlers (St. Hubert, Jagermeister?) graces this tape. The show must of been beyond impressive judging from the back photo, two members of Laibach high up on a walkway in a gothic cathedral, hanging a giant coge and cross banner while a giant cross is projected behind on the wall. This is a period where Laibach is still very pounding and heavy, with foreign vocals, and a hint of technology through background atmosphere and samples from the movie PSYCHO. (Staaltape, P.O. Box 11453, 1001 GL Amsterdam, The Netherlands 0 20/254176. In America The OOZE, 2190 W.Burnside St., Portland, OR 97210, USA 503/226 - 0249 **RMW**

LAIBACH - MACBETH

This music was written for a performance of Macbeth in Deutsches Schauspielhaus in Hamburg 1987/88 directed by Wilfred Finks. It is, putting it in the most plain and simple terms, powerfully beautiful. It has everything LAIBACH does so well, mixing opera, marching, and classical music with modern and found elements, along with those wonderful barking vocals. The more I listen to it, the more I wonder what the play could have been like? (Mute Records marketed by Restless Records, Culver City, CA 90231 - 3628.) **RMW**

NON - Sick Tour cassette

Side A was recorded live in Staalplaat 8 -3 - 85, Side B is blank. If you know about NON, not much need be said, but if you haven't heard NON before you may wonder why Boyd Rice isn't working for the government on Audio warfare techniques. The strange thing about the pure power of NON's noise manipulation is that is amusing, and some times meditative - Honest! (Staaltape, P.O. Box 11453, 1001 GL Amsterdam, The Netherlands 0 20/254176. In America The OOZE, 2190 W.Burnside St., Portland, OR 97210, USA 503/226 - 0249) **RMW**

ORNAMENTAL - Crystal Nights 12"

Rose McDowall of **Strawberry Switchblade**, Hilmar Orn Hilmarsson of PTV, Mel Jefferson, Drew McDowall, Gunna Sigga, Sigtryggur Baldursson of **The Sugarcubes**, and Jacob Magnusson make up this band. Quite reminiscent of **Strawberry Switchblade**. 3 versions of Crystal Nights (The gratuitously extended & really quite silly mix, seven inch version, and the singalonghighchaperal mix.) and there is also the quite good and very humorous song, Yonilingaphonics. Dance music with a message. (Distributed by The Cartel, one little indian records, 250 york road, London SW11, ENGLAND.) **RMW**

ORNAMENTAL - No Pain 12"

A dance offering for degenerates who want to redeem themselves. Rose McDowall of **Strawberry Switchblade** returns on vocals along with her partners in crime David Ball of **Soft Cell**, Hilmar Orn Hilmarsson of PTV, and Einar Orn of **The Sugarcubes**. No Pain, No Pain #2(short mix), No Pain (Get Ready Mix), and Le Sacre' d' Hiver. Dance music with a difference. (Southern Studios, PO Box 59, London, ENGLAND.) **RMW**

PIG - Sick City 12"

Plenty Foetusy considering prime studio nazi Thrillwell is all over this. Also pretty good as it's very poppy, but rife with special effects goodies like slow mo vocals, wah wah, and insistent crunching beat. Dirt cheap too. (Wax Trax) **Jose 1.5**

PREMATURE EJACULATION - Assertive Discipline

Slowly changing, mixing noises and fluctuating frequencies, the sounds of children, music boxes, and radio excerpts, religious, etc., the voices and rantings of murderers, maniacs, and dictators; all spliced together. This is what makes up the nightmare of sounds from subterranean sewer cults of abandoned babies on Assertive Discipline by **Premature Ejaculation**. (BAADER-MEINHOF. Distributed by the happiest place on earth, 4391 sunset blvd. #235, los angeles ca 90029.) **RMW**

PREMATURE EJACULATION - Death Cultures III

Travel through the mind of a mad man. The thoughts can not be articulated. Traveling confused til collapse. Thought dead but alive, the bone saw on the skull can be heard deafeningly by the diseased and yet alive brain. Soon followed by a travel through screams to the afterworld and hell. **RMW**

RADIO WEREWOLF-Songs For The End Of The World

Radio Werewolf wants this Christian world destroyed and say their going to do it through their organization, The Werewolf Order. This recording starts with a warning signal and count down. Next is a reading of a Mel Lynman (fonder of a purported Manson Family like group around the same time, more folk oriented made of strong characters, not weak teenagers. This group is still around.) statement on destroying the world and everything held sacred in order that something really true might be seen. Next is an instrumental of carousel like music, followed by song entitled "The Dark Ages" which is quite good, going through an apocalyptic view of the world a coming dark age were they will rule. Next is a long instrumental made of simple sounds, atmospheric organ and a metal hammering. Zeena La Vey sings solo on a song called "Trinity" then followed by "The Gulf of Black Grief" of

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what I believe is a reading of a piece attributed to Vishnu the Destroyer of Worlds which contains the music from the instrumental proceeding the Trinity song. Side one ends with a follow up to the emergency broadcast system. Side two contains selected readings from the Elder Eddas called Voluspa (The Voices). This begins with wind and voice of Zeena taking the part of a witch who tells of the first war among the gods (The Aesir vs. The Vanir) and praises the 'Evil' Goddess who set off hostilities (she Vanir was set on fire by the Aesir due to her lust for gold). Zeena also tells of the process leading up to Ragnarok (the battle of the Norse Gods against the elemental demons of fire and dead men from Hel lead by Loki on the rampage) ending with the destruction of the Gods. On a theological note Radio Werewolf neglects the poem's end that tell's of the begining of a new world after this destruction which will be ruled by sons of the Gods. Another work that deals with the same subject - Ragnarok, by Freya Asswyn and Sixth Comm on the LP The Fruits Of Yggdrasil which says Odhinn will rule again with a new name. (The Werewolf Order, 8033 Sunset Blvd. #1313, Los Angeles, CA. 90046, U.S.A. or in Europe - The Werewolf Order, Postfach 169, 1070 Vienna, Austria, Europe) **RMW**

BOYD RICE AND FRIENDS

Music, Martinis, and Misanthropy

This recording is done with Stereo Action *the Sound Your Will Can Follow*

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I think this may be true, I certainly felt charged after this album. This is unlike the works I'm familiar with from Boyd Rice as Non but is familiar to the ideas in the speeches that he has done on the Current 93 recording Swastikas for Noddy, Death In June's The Wall Of Sacrifice, his section in Sol Invictus's The Unconquered Sun, and the speeches, some of you may have seen on the Geraldo Salanist show (I don't know why). There are thirteen tracks on this recording, twelve of which are like meditations on ideas, ideas about strength, truth, love, and the worthlessness of the majority of humanity, all developed by that unique sense of humor of Boyd Rice which so many people either love or hate.

The music seems very inspired by those friends that may be know to most of us - Douglas P. of Death In June, Tony Wakelord of Sol Invictus, Rose McDowall most famous for Strawberry Switchblade, but who has also worked with Death In June, Current 93, Nurse with Wound, Sol Invictus, The Angels Of Light of Psychic TV, Coil, the Ornamental, and The Church Of Ralism. Michael Moynihan and Bob Ferbrache who I am not familiar with also contribute on this recording. An NER release. **RMW**

6 COMM - Morthogenesis pic. disc.

This is a re-release of several songs on "The Taste For Flesh" 12" and the previously unheard songs Sonfette and Dream 39. A quite interesting and somewhat intense picture of a man in military garb shooting a blindfolded man on his knees graces this picture disc. Pounding dance beats,

marching drums, beautiful acoustic guitar, bass fiddles and violins back up the calls of the individual against the lies of the corporate state/church, the hypocrisy of history, and the rape of the earth. (EYAS MEDIA, BCM Tanelom, London WC1N 3XX, ENGLAND.) **RMW**

6 COMM - A Nothing Life cassette

If you're already a 6 COMM fan, you'll want this cassette. This recording was done between 1984 and 87 and is Patrick Legas's transition from Death in June to 6 COMM. This is not an example of their music as played now, but older quite different versions of Born Again, Foretold, State Laughter, Winter Sadness, A Nothing Life, and Neifilhelm. There are also the songs Safe at Home, Rethgual, and Blood 2 found no where else as far as I know. Songs about and for the modern, environmentalist, pagan soldier fighting against Christians and politicians. (Eyas Media Ltd., BCM Tanelom WC1N 3XX, ENGLAND.) **RMW**

SOL INVICTUS - In the Jaws of the Serpent

A live album of 4 songs from their first 2 LP's, Against The Modern World and Lex Talionis with 6 so far unreleased songs. Recorded at the Loft club, Tokyo, Japan December 19, 1988. Besides the usual band members, Rose McDowall makes an appearance on drums. There is an overall dark presence of an uncontrollable, uncaring fate that the western world is falling apart and that this must be fought. (SVL Records.) **RMW**

Stenodisc Vol. 503

Actual Businesses Letters Dictated at Various Speeds

It might sound incredulous, but after a few good bong hits, listening to a nasal man talk about the price of coal with mongoloid slowness is pretty funny. Also nice as an electronic I CHING via the cut-up method. (Stenodisc) **Jose 1.5**

V/A - Happy Music Of Earth Compilation

A cassette only release featuring The Happiest Tapes On Earth catalog of artists: Premature Ejaculations, Consumer Stress Institute, Everlasting Happy Life, Heltir, Owewwne, Bast, Plectid, Blinding Black Light Of Hate, Earache, Shrilower, Sensitiv. Most deal with instrumental sound scapes with various manipulation. Plectid stands out because of vocals and was my personal favorite on this tape. All this stuff is good even though a lot of the groups sound similar, but thats from initial listening and unfortunately I lost the tape at Foetus, a victim of Jager... (T.H.T.O.E., 4470-107 Sunset Blvd. no. 235, LA. CA 90027-6018, USA) **RMW**

V/A - Masterpieces of Music Before 1750, Record 3 The 17th and 18th Centuries.

This is some very beautiful and relaxing music. The first side contains works by Pachelbel, Purcell, Corelli, Couperin, Rameau, Scarlatti, and Handel, with either organ or harpsichord with some songs accompaniment by small orchestras. The second side contains works by both Handel and Bach. There is organ, harpsichord, orchestra, and chorus. All quite good atmospheric music. (The Haydn Society, Inc., P.O.Box 321, East Hartford, Conn.) **RMW**

V/A - MYTHS 4 - Sinople Twilight in Catal Huyuk

Coil, Current 93, Cheb Mami, Turkish Dervishes
Cheb Mami has two songs, Ouach- etslini (4'05 min.) and

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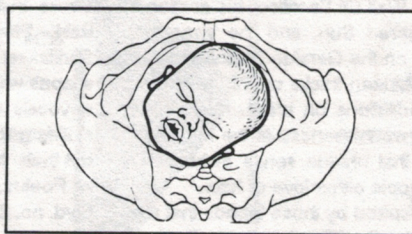
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Maniche aadouk (4'50 min.) that have the feel of Morocco and Paris, middle eastern dance pop with accordion. Coil's Another Brown World (12'19 min.) recorded live at the Animist Monastery situated at the summit of Mount Popo in pagan Burma. This track is trance inducing that takes you from relaxation to sudden awakening and back. A fine example of COIL's sound manipulation. Current 93's Some Morning When The Moon Was Blood seems more reminiscent of a NWW track than anything I'm familiar with from C93. Consists of a ghostly atmosphere with a continued distant drumming coming up louder and louder and then fading again. From Los Archives Sonores Sub Rosa is Dervish Ceremonial - music of mevievi, an Aural Subjective Vision of a ritual contains a solo singer along with a mass chorus of guttural physical sound. (Sub Rosa, P.O. Box 808, CM 1000 Brussels, Belgium) RMW

V/A - The Occult Experience

Another case of packaging over quality. Beautiful cover, an insert 12 page booklet with nice spooky graphics and the promise of revealing all about Yogis, Satanism, UFOs, etc... but when you play it what do you actually get? Anton La Vey verbally masturbating for about 20 minutes and some really lame 70's fairy or elf metal. (UA Records) Jose 1.5

V/A - Tibetan and Bhutanese Instrumental and Folk Music Vol. 4

Another recording of music of the people of Tibet and not just exorcism music and chanting, but music for voice and instrument to entertain. The lute is refreshing to hear as is the solo singing on this recording. The second side is mostly solo singing along with singing by some villagers, both men and women. Recorded by John Levy. (Lyricord Discs Inc., 141 Perry St., New York, N.Y. 10014.) RMW

V/A - Tibetan Music From Ladakh and Zaskar

Quite interesting, reminiscent of music from India and Japan. On the first side there are wedding songs, dances, folksongs and on the second side chants and sacred music. The sporting music on side one is quite fun. It was also quite interesting to hear Tibetan nuns singing. The sacred music isn't as loud as Tibetan exorcism music is. The Heat Sura read by Thubsten sounds like they're being speed read. The prayer service by the Monks of Ri-dzong Gompa is also very interesting. Recorded by Eric Larson, summer 1982. (LYRICORD DISC, INC., 141 Perry St., New York, N.Y. 10014.) RMW

V/A - Current 93, Sol Invictus, Nurse With Wound Box Set

Current 93 - Horse

The unlikely elements of middle eastern samples, piano, and distorted chaotic grunge mix well with David Tibet insistent, torturous mythological tales of love, death, and pursuit on the song Diana. Who Will Die For The Death Of The Corn is great acoustic guitar, bass, and an atmospheric organ go on and on to the build up on the continuous question "Who Will Die For The Death Of The Corn?". A guitar attack and continuous throbbing and screaming back up the tale of the universal tree on Tree. The build up goes on and on, never ending, incessant, overpowering. At last comes the epic this record is named after - Horse. Opening up with really thrashy metal guitar and into tribal beats and a slow broken guitar strum the tale builds and builds. The lost woman, a lovers addiction to death that enlightens her, a life that becomes just a cruel game, trapped in misery of an insane self imposed

martyrdom. The horror of a love, the worship of death is for fools, Christ is advocated by fools, Crowley is for fools, Night is a time for revelations, Christ is addicted to smack, Heaven is empty, the world is incomprehensible. The unconscious worship of death is an uncontrollable addiction, a horse out of control, just like life, love is for fools, but we are all fools, death is the relief from love, we are the only ones killing ourselves, the world is torturous, Death is coming, an uncontrollable, unridable horse, trampling you, trampling everything. Behold the truth. A new message each listening, layers and layers of metaphors.

Sol Invictus - Lex Talionis

Militant paganism, saluting the law of nature, honor, inevitable death, cursing christianity, liberalism, the worship of gold, calling for a new Europe. Mixes the mists of the past with this call quite well. It takes awhile, but this album will grow on you.

Nurse With Wound - Lumb Sisters

Insensate, subconscious, drumbeats, voices laughing, secrets, weaving in and out with atmospheric wails, of choruses in cavern cathedrals. Dark forest secrets under the cities, laughing un-understandable to mortal man. The whispers of advice from the universal, eternal child-witch, to the eternal child hero, all that is impossible, knowledge that must be passed on only through death, dreams, and torture. All this comes together with pieces of music from a movie by Chris Wallis. RMW

Videodrome soundtrack

Worth getting for the 1st track (Welcome to Videodrome) which sounds like an alternative take of TG's "IBM". Otherwise it's more of the meandering, mindless synth drone you've come to expect from Varese Saabande. Nice cover too.

Jose 1.5

Walt Disney's Chilling, Thrilling Sounds Of The Haunted House

A lot of people got this record when they were kids so you can get it really cheap! Don't worry about quality, this stuff is as spooky and noisy as a good L.A.Y.L.A.H. record so all those skips and pops add good "atmosphere". If you were corrupt you could sell tapes of this as "bootleg" Nurse With Wound to suburban noise freaks for big bucks.

Jose 1.5

Whitehouse - Cream Of The Second Coming

Just buy it!

Jose 1.5

Whitehouse - Thank Your Lucky Stars

They're back - after a hiatus of four or five years they're back. I have heard this record once - and it is really good. My two favorites are "Thank your lucky stars" and a new version of "My cock's on fire" which I found far superior to the former ones. When the record was over I was thinking 'holy cow' or 'wow' or something. Quite a treat, this is 'boner' material.

Ms. Paste

PRINT

APOCALYPSE CULTURE

edited by Adam Parfrey

In the prelude of this book, Parfrey describes the diversity of subjects of this book as an examination of the decay of culture. This book is broken into four sections - **Apocalypse Theologies**, Art, Science, and Politics. There are two many essays and interviews to list (34 in all) but the high lights include the one on Werewolves, the Necrophile Karen Greenlee, Boyd Rice's collection of Process texts and Hitler

quotes, instructions for the Kali Yuga, Schizophrenic poems, letters, and art, Peter Soler of Pure (an underground porn/violence magazine), Wilhelm Reich and UFO's, and the **Black Messiah (Anti-Christ) phenomenon**. For reference, the addresses of the authors are listed in the back.

An enlarged and revised edition is due out by December 1990. New articles include The Call to Chaos-on the evil theology behind the creation of nuclear weapons, The Christian Right and the Coming of the Penteholocaust-on plans by rightwing Christians to start a nuclear war in the middle east pushing forward biblical Armageddon, Mel Lymon: Gods Own Story-millennialist family cult, The Cereal Box Conspiracy Against Developing the Mind, The Invisible War-Anton La Vey's thoughts on the psychic war to control man, The Canonization of Degradation, plus several other essays including one by Allen Hardy of Public Enemy on Racial Genocide. This book is highly recommended, something new to dig up each time you read it. A reference book for the fringe! (Amok Press, P.O. Box 51, Cooper Station, New York, New York 10276) **RMW**

Fractured! Fanzine No. 1

The premier issue contains a brief history of the beginning of what we now know as industrial music in England, after all it is the birthplace, dealing mostly with the early bands. Next is the first part on an extensive article on Death In June from the view point of a fan. This article gives a good insight on the rumours surrounding DJ and also gives a good story on DJ's growth out of the band Crisis. Part two in issue two is to contain a discography. For those of you not on the Vinyl Experience mailing list the news section will be vital and always helps me make up my record shopping list. In two parts now and the future there is a list of releases and descriptions of some of the better 'industrial' groups of England culled from Vinyl Experience, Durto, and People Who Can't Distribution. An article on the history and evolution of Portion Control follows making note and reviewing releases that have been important in their offerings since the early 80's. Finally

this issue ends with reviews of recent releases from C93, NWW, The Hafler Trio, Lights In A Fat City, Fat, Nocturnal Emissions, and the comp. "...and the wolves shall lick the jewels from your belly...". Fractured Fanzine offers some very important information that isn't being reported or offered by many - I'm looking forward to seeing their next issue. If you want a copy act now so far 140 of 200 copies have been sold. In issue two will be an exclusive interview with Steven Stapleton of NWW, and articles/interviews? with Laibach, the second part of the Death In June article with Discography, Ministry, News, and Reviews due out by the end of February. The cost of issue two is the same as issue one 2 pounds 50. Subscriptions to the USA are 12 pounds. All prices are postage paid, English funds only. Order from - Simon Moon / 4 Addison Road / Haverfordwest / Pembrokeshire / SA61 1UB / United Kingdom. Issue one is 44 pages, page size 5 3/4 inches by 8 1/4. **RMW**

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The Manson File

edited by Nikolas Schreck

contributing editors Boyd Rice, Jack Stevenson, Jimi Rochet, John AES-Nihil, Nick Bougas

A scrap book of Manson information. After an introduction on the Manson phenomena, this book contains a list of quotes attributed to Manson on society, his imprisonment, religion, the environment, love, Nazis, Christ, and on being Christ. The next section is transcripts of Manson's testimony and a play put on by lawyers at the time of Manson's trial. Also included are six songs, one untitled with music notations along with selected writings of fiction and poetry by Manson. The section on Manson as an occult messiah deals with possible formed connections with the Process Church, Tantric sex, as well as Krishna Venta, a Mansonish figure from 1958. This chapter is also filled with a list of coincidences in the Manson phenomena, an essay on death by Manson for the Process magazine, and one on evil written in San Quentin. Next is a section on Manson's politics and connections with White Power groups, such as The American Socialist Party, The Universal Order, and the National Socialist Liberation Front, with two essays by James N. Manson of the Universal Order on Manson, a letter by Charles Manson to Ronald Reagan, and two essays on social consciousness and how Manson would change the world. There are also several pieces on and by Red and Blue, Sandra Good and "Squeaky" Fromme. The merchandizing of Manson goes over the comics about Manson, critiques on Manson books, movies, and television appearances, with a censored piece from Nightwatch.

Through out the entire book are graphics ranging from copies of trial documents (including the chart of how Sharron Tate was stabbed), drawings of Manson and by Manson, Nick Bougas, Adam Parfey, Raymond Pettibon, Boyd Rice, Photos of Manson from various news sources, and the Ranch. The most complete work up to now on Manson Mania! (Amok Press, P.O. Box 51, Cooper Station, New York, New York 10276) **RMW**

RAISM



JAMES HAVOC

RAISM

by James Havoc

"Raism scarlet fetish, green hex, wolf sex, dogstar rising, penetration, blackmass, panther lips, incubus, sun death, drug dream, leather mirror, hunchback angel, infant bones, meathook seed, velvet hole, skin bible, alchemy, excrement, ecstasy, freak thrasher, necromancer, devil spew, ditch vampire, cancer cult, anti-christ, pink venus, swamp lice, tar baby, fur sky, leper fat, anal eye, moonchild, maggot bile, runic gristle, third nipple, night scar, magick slit, corpse-grinder, triple six..."

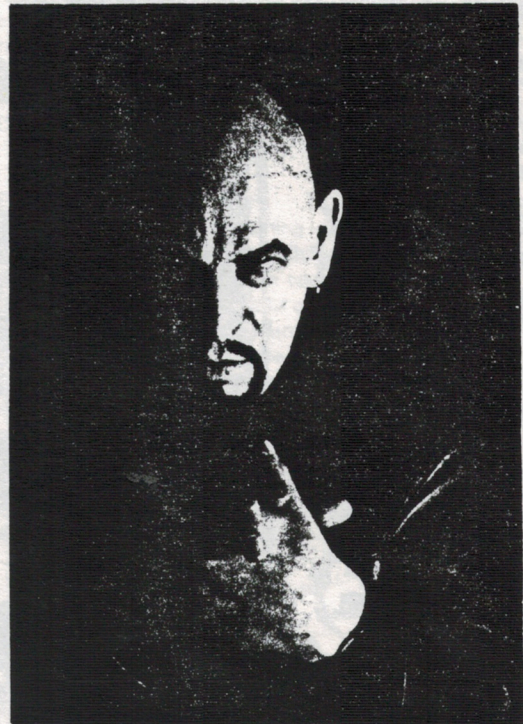
Havoc the flower of your repugnance.

The back of Raism the book.

The worship of Decay, Decadence, Destruction, Deviousness, and the Devil, but oh so much more. Beyondany popularized misunderstanding of this worship to the beauty of the corpse alive with the caresses of maggots and the kisses of rats, the future bed of flowers and feces and unmarked graves, the scene of virginal love expressed to vigilante justice, the dance floor of fools and devils, of faeries and the rope, the temple of nature, of creation and destruction, of stormy, lightning filled skies, of wild winter wind and the howls of horny lonely wolves.

This book is written as a diary, a diatribe, a dictation by a mad man both saintly and insane, of a prophet of flesh and feces, a worshiper of dark deeds, dark gods, dark places, dark feelings, a connoisseur of corruption, of contamination, of anti-christ creations, of the Gilles de Rais, a french nobleman born 1404 - executed 1440. His crime, deviling into the world of artist, alchemist, and anti-christ lustings. The bones of a thousand sodomized, tortured children were reportedly found in his moat.

What I'm trying to say is this stuff is GREAT, this is GENIUS, this is GENUINE INSANITY, this is ENLIGHTENMENT; this is ECSTASY. The Marqies De Sade, Countess Bathorey, Faust, Crowley, Ed Gein, Albert Fish, and of course - Gilles De Raism would give this book their highest praise. **RMW**



THE SECRET LIFE OF A SATANIST the authorized biography of Anton La Vey by Blanche Barton

An excellent book on that all time great counter culture and media fascinator, Anton La Vey. This book is written by Blanche Barton, La Vey's secretary of sorts, and a contributor to the Cloven Hoof, the Church of Satan's magazine/newsletter. This book starts out from La Vey's youth with an interest in music, weapons, and film - to his adolescence and young adulthood involvement with the circus as a lion tamer and organ player - to carney - eventually toplaying organ at a strip joint where he became involved with a preHollywood Marylin Monroe. With his first marriage, he started looking for more steady work which lead him to becoming a photographer for the SF police, which with becoming the department authority on the occult from answering calls on bizarre occurrences. With the blossoming of his occult life, the book goes on to deal with the rest of La Vey's life, the forming of the Church of Satan, his affairs with movie star Jayne Mansfield, changes in the C.O.S., along with the varied interests and ideas La Vey holds, ranging from lost music, movies, and literature, to La Vey's opinions on man in the modern world. The second wave of Satanism, his children Zeena and Karla, his grandson Stanton, as well as the various mass murders that signal the advent of the Satanic Age are also detailed. Also included in this book is a glossary of La Veyan terms, a selected bibliography of articles on

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La Vey, and various texts by La Vey including the 11 Satanic Rules of the Earth, 9 Satanic Sins, How to become a Werewolf, as well as other essays expressing La Vey's peculiarly insightful view on humanity. (Feral House, P.O. Box 861893, Los Angeles, CA 90086-1893) **RMW**

THE UNCONQUERED SUN

by Tony Wakeford

First Edition limited to 300 copies.

This is a combination of songbook and philosophy of Sol Invictus, a band dedicated to the resurgence of spiritual values in Europe. There are 29 songs taken from Against The Modern World, Lex Talionis, In The Jaws Of The Serpent, along with songs as of now unreleased. There is a statement by Tony Wakeford about music in today's society and a piece by Boyd Rice called "The Warrior Ethic" working off six main statements - Strength Is Better Than Weakness, Instinct Is Better Than Intellect, Independence Is Better Than Slavery, Order Is Better Than Chaos, Awareness Is Better Than Chaos, Awareness Is Better Than Ignorance, and Unpleasant Truths Are Far Healthier Than Pleasant Falsehoods. There are also Photos and artwork in this printed work. 4 1/2 by 8 1/2, 44 pages (BM Sol - London WC1N 3XX - England. ISBN 1-872322-00-X) **RMW**

Wolves

text and photographic selection

by Candace Savage

Forward by L. David Mech

This is a beautiful book full of both information and photographs. The text gives a detailed overview on the history of the wolf, the myths about wolves, the nature of wolf societies, and social structure, and their hunting techniques. A must for those interested in wolves. Along with the informative text is the work of 29 North America wildlife photographers with over 90 color photos. 8 1/2 by 12, 159 pages. (Sierra Club Books - 730 Polk Street - San Francisco, CA. 94109. ISBN 0-87156-689-3) **RMW**

VIDEO



MANSON "FAMILY MOVIES"

I was going to say you'll either like or dislike this film, but you can do both. It's low budget - and I mean low budget - which

is part of its charm but at times infuriating. The premise of this video is that if the rumor that the "Manson Family" filmed their adventures, this is what they might look like. It goes from the start of "the family's" formation to the murders. All backed with various music from the period that mesh very well with the story giving a feel of the apocalypse eventuality of "the family". The "Manson Family" movies contains elements from various Manson stories, the MDA drug deals, Sharon Tate not the most innocent girl in the world, and the miracles in the desert. Gives the insight of "the family" as people not devils or saints. (AES - Nihilis productions, P.O. Box 613, Reseda, CA. 91337) **RMW**

SLEEP CHAMBER - TRANCE

On the front of this tape is a warning - The viewer absolves SLEEP CHAMBER of all responsibility in any problems - (mental or Physical) - that might be caused by the viewing of this material. All responsibility is that of the viewer and owner once the seal on this tape has been broken. Its purpose is to aid in bringing on a dream/trance state via video just as a dream machine does. It is a film of light effects of dream machines, manipulated in various ways. The sound goes in stages according to sections, some grating, others relaxing. I did get drowsy and experienced some rapid eye movement, but I haven't had a chance to watch all of the video all the way to see if I'd dream. (Inner-X-Music Musick and Video by John ZeWizz & Coup De Grace) **RMW**

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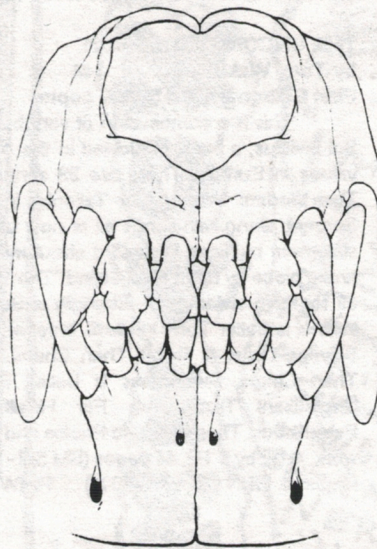
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